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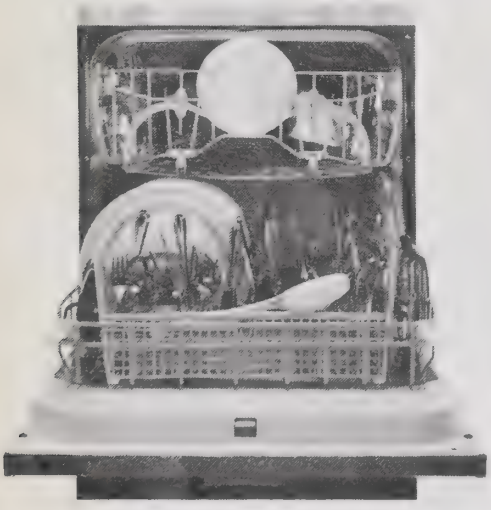
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HOUSE & GARDEN

Incorporating LIVING for young homemakers

JULY 1982
Vol. 154, No. 7



ON THE COVER

Old-fashioned yellow roses (*R. Banksiae 'Lutea'*) inspire a romantic porch setting: contemporary Italian plates, Victorian shakers, sugar-bowl vase, and embroidered cloth. Photographed by Russell MacMasters at Mr. and Mrs. Harry Wetzel's house at Alexander Valley Vineyards.

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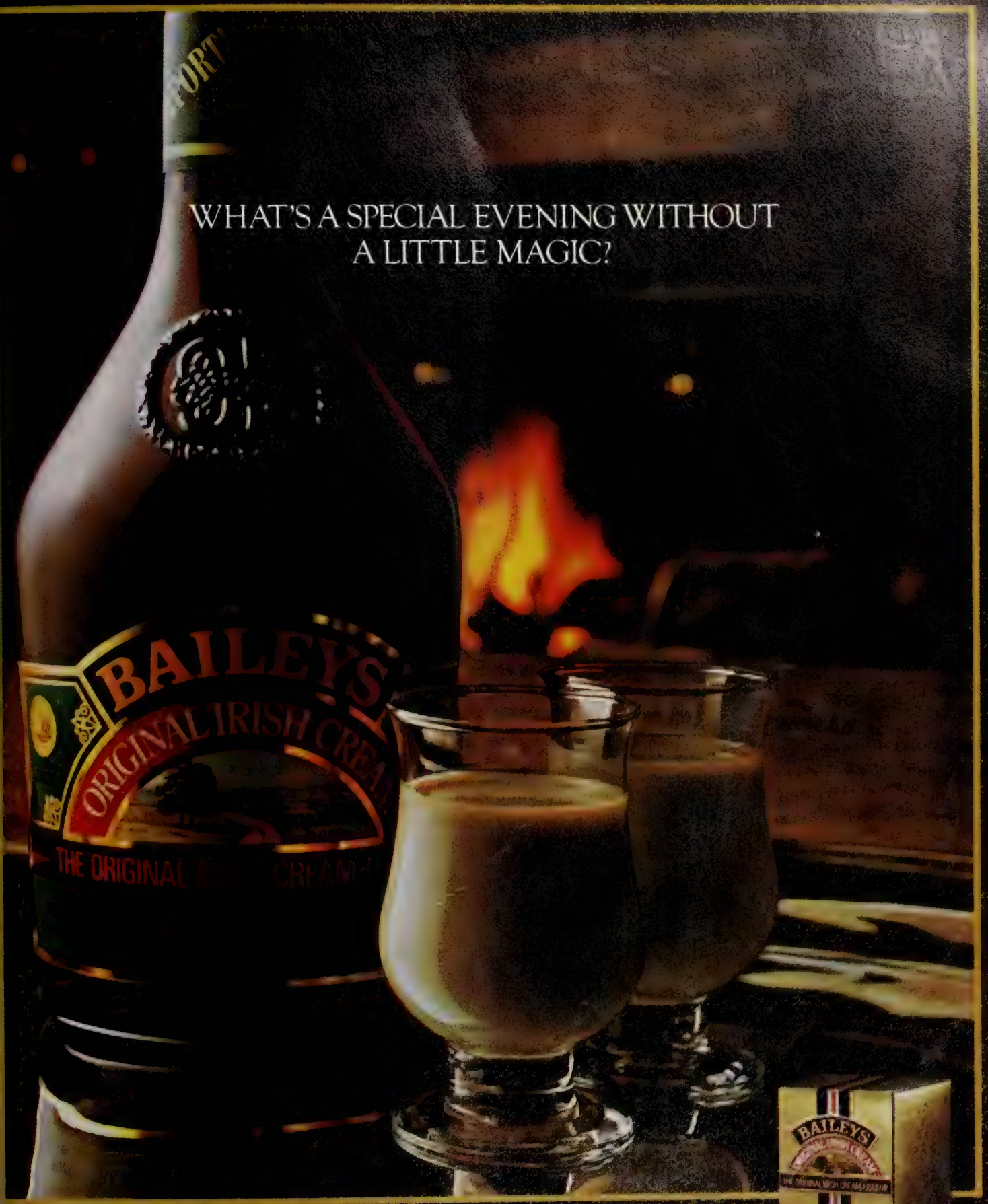
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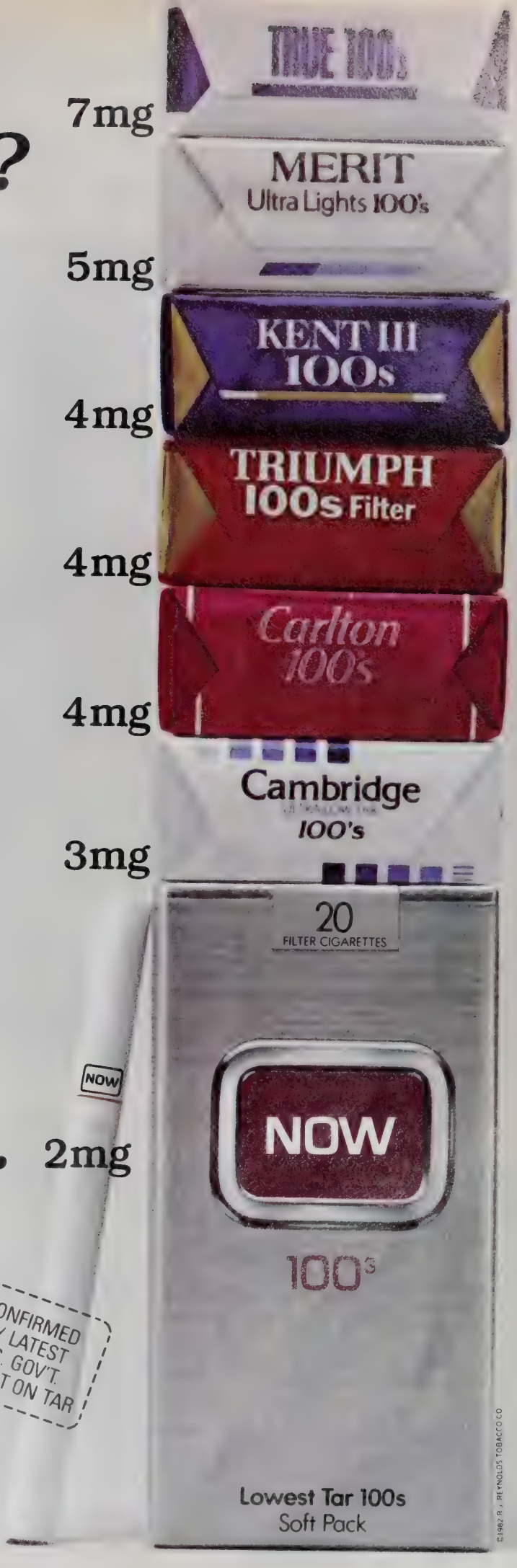
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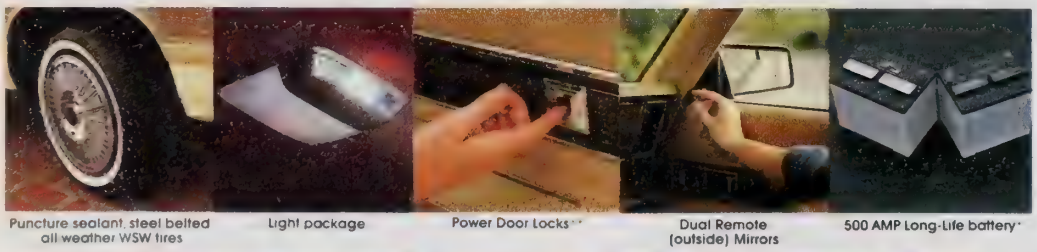
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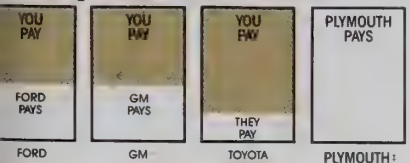
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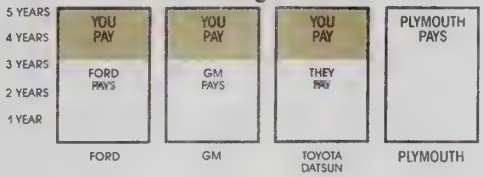


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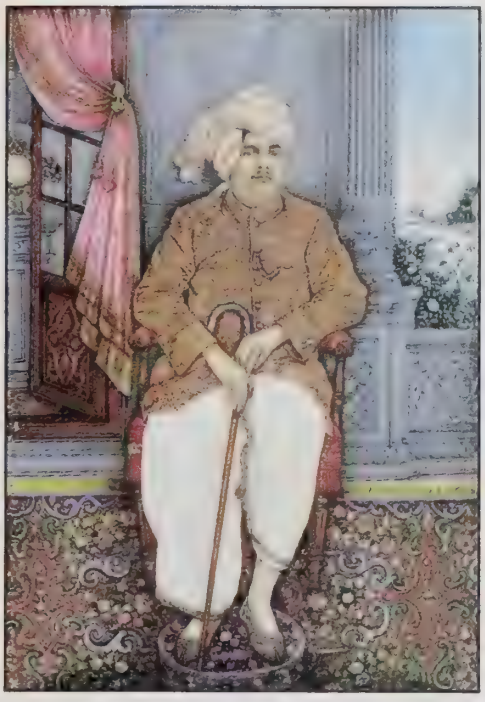


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Currents



Photography

You recognize them immediately as Indian, these portraits of a nobleman, left, and a sari-clad lady, right. To see that they began as photographs takes a closer look—sometimes an X-ray—so thoroughly have they been painted over in the manner of traditional Indian miniatures. Painted photographs are among the fascinating and rarely seen images in Through Indian Eyes, *an exhibition of photographs of 19th- and early 20th-century India by Indian photographers at the International Center of Photography in New York, to July 4. In the accompanying book* Through Indian Eyes *(Oxford University Press, $35; $15 in paper), scholar Judith Mara Gutman relates her adventures in assembling the collection over a 4-year period and explores the many different ways in which Indians adapted photography to their own distinctive picture-making traditions.*

BY DENISE OTIS



Art

BY MARY ANN TIGHE

Vital visions of folk artistry

Black Folk Art in America: 1930–1980. *Brooklyn Museum, July 4–September 12, 1982; Craft and Folk Art Museum, Los Angeles, November 30, 1982–Feb. 6, 1983; Rice University Institute of the Arts, Houston, March–April 1983.*

"Sometimes I even get behind on the washing." This simple statement by Nellie Mae Rowe, painter and sculptor of Vinings, Georgia, explains much of the spirit behind the remarkable exhibition *Black Folk Art in America: 1930–1980.* Though Nellie Mae and the 19 other artists in the show do not earn their livings from making art, they do find time in the midst of days spent at such occupations as barber, maid, factory worker, or handyman to answer another, different calling.

For some, like James Hampton, the call came from God, through such high-placed emissaries as Moses. Hampton spent 20 years devoting all his energies outside his janitor's job at the General Services Administration in Washington, D.C., to the creation of a single, sweeping environment called the *Throne of the Third Heaven of the Nations Millenium General Assembly.* Made from encrustations of tin foil and cardboard covering the frames of abandoned bits of furniture, the *Throne* is a glittering and complex form whose size required Hampton to house it in a rented garage. The intensity of Hampton's vision is evident all over the surface of his masterwork, not only in the strange, quasi-scriptural writings that "explain" the artist's meaning but also in the flickering light cast by the hundreds of thousands of tiny pieces of silver foil on its surface. Standing before this ersatz altar, it seems credible that Hampton received his guidance from a higher power.

Leslie Payne's art came not from an invisible heaven, but from the one that we all see— *(Continued on page 12)*



Fish on Spools, wood sculpture painted with acrylic, by Nellie Mae Rowe, in the exhibition "Black Folk Art in America: 1930-1980."

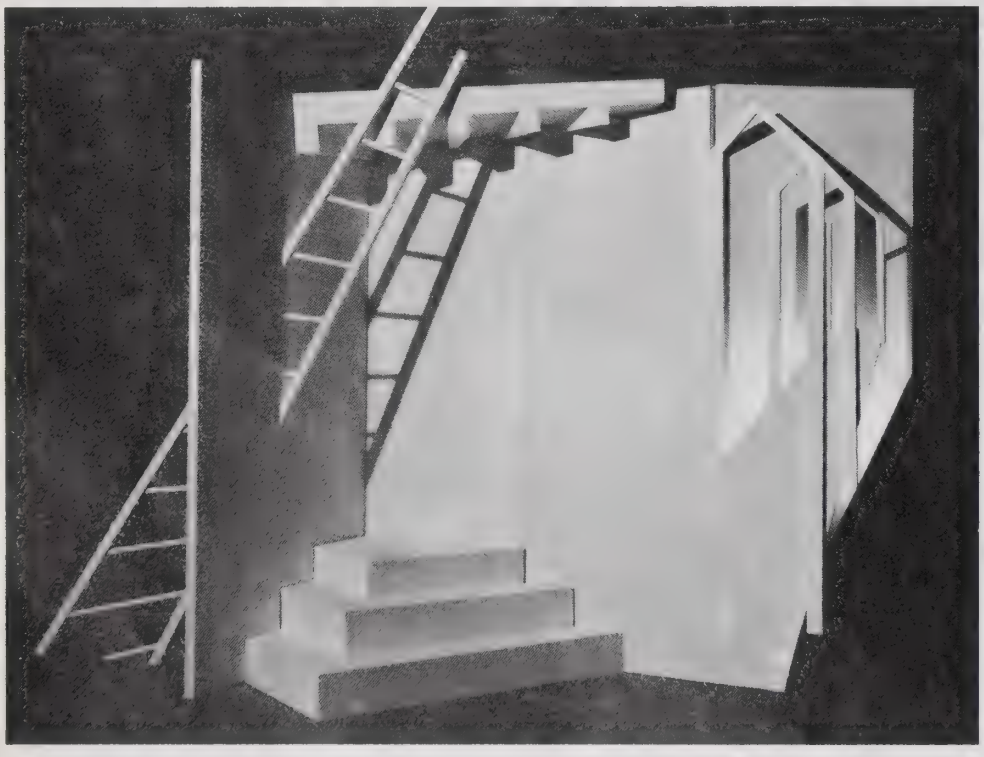

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Art

continued from page 10

the sky. His moment of vision occurred at an air show in his native Virginia, and from that encounter with planes grew a world of fantasy flights. Payne built large biplanes, some as long as 15 feet, and though they couldn't get off the ground, the artist kept a detailed logbook of his travels. One plane was equipped by Payne with an engine and, dressed in his pilot's cap and decal-covered overalls, he would drive around nearby country roads. Payne's neighbors must have questioned the would-be aviator's mental health, but it is to the credit of the exhibition's curators, Jane Livingston and John Beardsley of the Corcoran Gallery, that the show and its superb catalogue treat the material in a serious and scholarly manner. One essay explains the relationship of these works to African crafts, connecting, for example, William Edmondson's sculpture with traditional grave carving and relating James Thomas's clay heads to earlier face jugs.

Though the academic arguments are persuasive, it is the human story behind the art that offers some fresh insight into the role of art in society and makes the achievement of these works heroic. Most of the artists started late in life. Jesse Aaron, for example, did not begin to carve wood until he was 81. None of them had any formal training, relying for style and technique on their own invention and the opportunities presented by day-to-day living. Nellie Mae Rowe went so far as to use hardened chewing gum for her sculpture. The look of these works is, therefore, the antithesis of slick. The labor involved in creation is visible and gives the pieces a rectitude that is central to their power as art objects. There is a profound sense of conviction about the pieces. These painters and sculptors came to their work as converts, propelled by a rush of spiritual revelation. They are untouched by the social or commercial pressures that so often affect artists who live within an art community. At a time when the art world seems so inbred and so dominated by "hype," these objects point beyond the narrow concerns of the moment. Though they are without self-conscious style or technical finesse, the pieces in this exhibition display freedom and emotional authenticity. These artists are the chosen, if not to express the majesty of the next world, then to celebrate the joys of this one. □



New Perspectives: *The* trompe-l'oeil *relief construction,* above, *entitled* La Scala Interrotta (The Interrupted Ladder) *is one of 15 works by the French artists Jean-Pierre Heim and Christine Feuillatte on view in an exhibition entitled "Theater: Toward an Imaginary Horizon" at the Rizzoli Gallery in New York until June 30. Including paintings, serigraphs, and models for stage sets, the artists' works center on the interrelationship of architectural space and visual perception and provide sophisticated plays of reality and illusion.*

Preservation

BY ELAINE GREENE

French's cherished Chesterwood

If you find yourself in the Berkshire Hills of western Massachusetts this summer and travel to the west end of Main Street in Stockbridge, you will see signs directing you to Chesterwood. Those who follow the signs soon feel they have wandered into another century, the late 1800s to be exact, when this region became a summer gathering place for the rich, many of them New Yorkers. Here in the "inland Newport," as some called it, great country houses and gardens were designed by famous architects for people like Edith Wharton and Andrew Carnegie, and pains were taken to preserve the surroundings in as rural a condition as convenience would allow.

Today on the old dirt road to Chesterwood you see nature as the builders of this estate saw it, in the fields and woods and across the Housatonic River valley to Monument Mountain. The builders were architect Henry Bacon, who had just left McKim, Mead and White, and his client Daniel Chester French (1850–1931), sculptor of the *Seated Lincoln* in the Lincoln Memorial in Washington, and of Concord's *Minute Man.*

In 1897 the Frenches renovated and moved into a farmhouse on their newly purchased land. A year later, Bacon began a studio for the artist that included a work room big enough for the most heroic equestrian statue, a plaster-casting room, a reception area and mountain-viewing porch, and, most remarkable of all, a railroad track with a handcar that could be moved from inside the studio through 22-foot double doors. Thus French could roll his sculpture into the sunlight and see flaws he might have missed indoors.

In 1900 the Frenches demolished the farmhouse, and Bacon built them a Colonial Revival house in its place. The property remained in devoted family hands until the sculptor's daughter, Margaret French Cresson, died here in 1973. She had kept the studio and house furnished much as they were in her childhood. She left Chesterwood to the National Trust for Historic Preservation: 150 acres, gardens including nature trails designed by her father, the house, studio, and an earlier barn, and

Cigarette Pickpocket

MOTHER OLD SMOKEY McCRAY



Although humble and unassuming in appearance,

MOTHER "Old Smokey" McCRAY

was apprehended no less than 47 times in 23 days for the picking of cigarettes from the pockets of unsuspecting gentlemen.

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Fashions: Frank Composto

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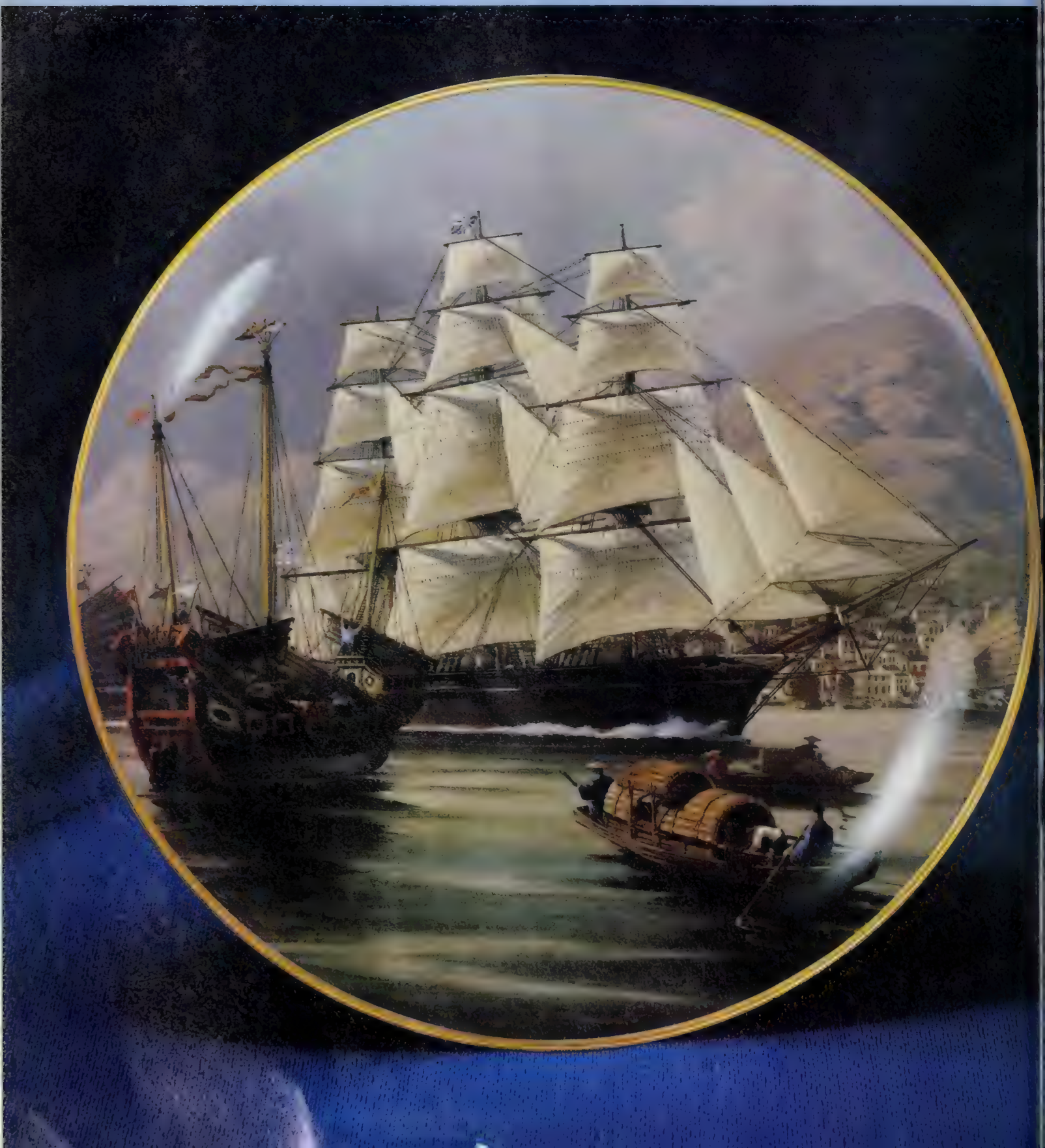
A renowned sailing ship artist creates his first work in porcelain . . .

THE GREAT CLIPPER SHIPS

by L.J. Pearce

A powerful series of twelve collector plates,
each a magnificent example of the long-established tradition
of marine art on fine porcelain.

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e majestic clipper ships ... the eediest, most graceful sailing ships er to sail the seven seas. They set eed records which stand to this day, d they inspired a tradition of seafar- art that continues to attract a wide owing. In our own time, perhaps no ner artist has better captured the dra- and power of these magnificent ps or the excitement of the clipper p era than Britain's L.J. Pearce.

tirring art by an internationally acclaimed marine artist

ring a distinguished career devoted re-creating on canvas the force and ensity of the sea, Pearce has won acclaim of critics and collectors oughout the world. His recent ex- its include important showings at Kennedy Galleries in New York, the yal Society of Marine Artists, Guild-



ded with gold dust valued at over 200,000 nds sterling, the American *Red Jacket* cau- sly picks her course through treacherous ice Cape Horn.

l, London; and the Mystic Seaport seum in Connecticut, where his rks are included in the permanent lection. In addition, he was commis- ned to create a series of original rks portraying the tall ships of "Oper-



The famous British Clipper *Cutty Sark* is shown in a spar-cracking "tea race" from Shanghai to London, leading her arch rival *Thermopylae*.

ation Sail"—considered by many to be the most memorable event of America's Bicentennial celebration.

Now, at the height of his career, L.J. Pearce has created his *first* work of art in fine porcelain—"The Great Clipper Ships." A series of twelve collector's plates portraying the majesty and strength of the fastest and most beautiful ships the world has ever seen.

Each of these plates is, in itself, a masterful work of art. Together, they form an incomparable collection that will be a proud acquisition for every subscriber ... a focus for conversation and admiration wherever they are displayed in the home.

The splendor of sea and sail ... captured with vigor and intensity

The plates themselves will be large in size—9 inches in diameter—allowing full scope for Pearce's finely detailed portraits of the lean-hulled, tall-sparred clippers. And to capture the essence of these beautiful ships, Mr. Pearce has used a full palette of colors—as many as 15 on each plate. These will be fired on at a temperature of 800° C to ensure a beautiful glaze and a richness of color that will keep its freshness forever.

To provide a distinctive finishing touch, each plate will be bordered with a band of pure 24 karat gold, hand-applied to its rim.

These plates will be created under the careful supervision of Franklin Porcelain in Japan, home of some of the world's most talented porcelain craftsmen. Throughout every step, the plates will reflect the standards of excellence that distinguish the finest works of art in porcelain.

Pearce's very beautiful and marvelously romantic works of art have been commissioned by Franklin Porcelain especially for this issue and are available *only* on these fine porcelain plates. This is a collection that will be enjoyed and prized by all who love the legend and lore of the sea, the splendor and grace of sailing ships, and the rich beauty of art in fine porcelain.

A limited edition of lasting importance

"The Great Clipper Ships" will be issued in limited edition, permanently restricted to the exact number of valid subscriptions entered by the end of 1983. The accompanying application is valid only until July 31, 1982.



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As the *first* works in porcelain by one of today's leading marine artists, this collection is clearly destined to have lasting importance. To enter your subscription for this magnificent collection, please complete and mail your application to Franklin Porcelain, Franklin Center, PA 19091—by July 31, 1982.

Sea Witch off Hong Kong ready for her 74-day, 14-hour run to New York—a record she holds to this day.
wn smaller than actual plate size of 9" in diameter.

Music

continued from page 14



Virgil Thomson, the 85-year-old doyen of American music, composer of the opera Four Saints in Three Acts, *and author of some of the most incisive criticism in music history.*

parts of the country, rhythms and sounds from the American folklore. The very easefulness of his music endowed the best of his scores with their own originality.

His masterworks are, beyond question, the two operas he wrote to texts by the American literary original Gertrude Stein: *Four Saints in Three Acts* and *The Mother of Us All*—the first, an exaltation among saints (many more than four, and in more acts than three) as they behold visions and build their cathedral; the second, a pageant on the life of the suffragist leader Susan B. Anthony, with characters from all over American history. The first is almost all hymnlike; the second weaves a tapestry of folk tunes and folklike original tunes. Both are haunting, powerful, evocative works; there is nothing in the world quite like these two operas.

Maybe there isn't much else of Thomson's music that will survive, although he also wrote some of the best movie music of his day (scores for the documentaries *Louisiana Story* and *The Plough That Broke the Plains*), some lovely songs, and a long series of short piano pieces that are supposed to be "portraits" of famous people—delightful, witty fantasies. The best of his work is a gleaming moment in the onrush of our native culture and will surely be worth a visit now and then.

Beyond this, there is the other side of Virgil Thomson, the ongoing sheafs of writings about music. Houghton Mifflin has just published *A Virgil Thomson Reader,* a generous sampling of some of the most perceptive music criticism any American has set to paper. Thomson was, between 1940 and 1954, chief critic for the lamented *New York Herald Tribune,* and after he left that post he continued to write for a number of other serious publications. Leafing through this wonderful new collection of his writings, you become fascinated not only by the number and variety of musical events any one man can take in in a single career; you also become aware that a music critic worth his salt does a lot more than just judge events one by one. Virgil Thomson defined the boundaries of serious criticism, and they took in a lot of territory. He found it his prerogative to sass the inadequate or foolish performers who trotted their foibles out onto a stage. But he also realized that the cultural health of a community requires a little sass directed at the people who run that culture: the managers, the impresarios, maybe sometimes even another critic or two.

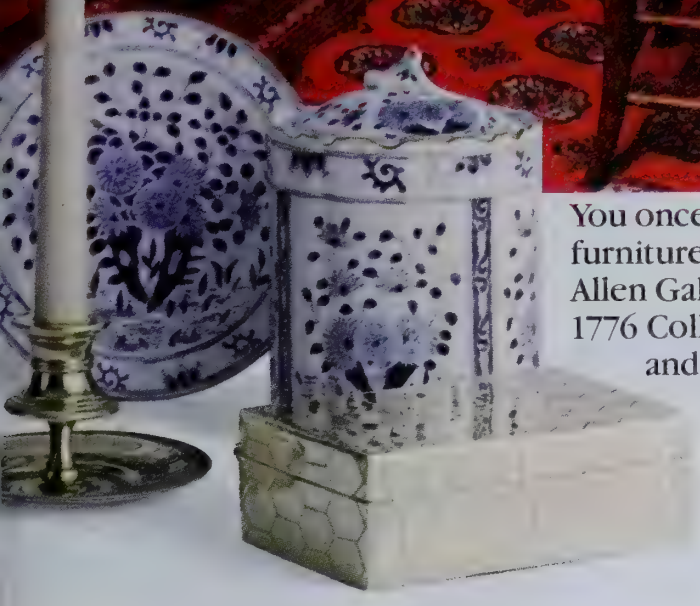
If Thomson had a hand in inventing American music, he played an even greater role in inventing American music criticism. His writings are enormously enjoyable for their wisdom and sass (and, do not forget, their frequent lavishings of warm-hearted praise, the one thing critics do that nobody *ever* remembers!); this is also important reading for the quality of concern it radiates. He worked at a time when American culture in all areas was actively, sometimes ferociously, building an identity. Not content to kibitz from the sidelines, he demanded and obtained the right to participate in that process. We would have been much the poorer without him. □



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EDITED BY
ELIZABETH GAYNOR

New ways with tile

Innovative installations make today's ceramic tiles right for any room, any style



Robert Hart creates a mural of hand-made tiles, inspired by the light and air in the canvases of 18th-century Italian painter Canaletto. Three tints of creamy-white tiles form clouds against a sky-blue ground; a frieze of painted birds tops the wall. The use of champagne-colored grout offers softened contrast. Underfoot, machine-made rectangular floor tiles form an abstract grid. Tiles, Ceramica Imola.



A small-scale geometric design enlivens gray and white high-glaze tiles used in a classic checkerboard pattern in this bathing area by Zajac and Callahan. The 8-inch squares cover walls and create a voluminous step-up tub. A shirred-fabric ceiling, chintz-covered Louis XV armchairs, and glittery sunburst mirror dress up the overall effect and play an abundance of pattern on pattern. Tiles, Ceramiche Piemme.



Beautiful ceramic work can be to a well-designed room what fine china is to a well-appointed table...a textural contrast that adds polish and sparkle, gives a finished look. To prove that point and to show off their latest, the Italian Tile Center recently invited 19 American designers and architects to create rooms using tiles of all textures, from heavy baked clay to slick glossy solids and fresh hand-painted looks. In their hands tile not only found its way out of the usual bath and kitchen situations, but also up walls, across mantels, around ceiling lines, and down into custom tubs and sinks. Examples from five of the rooms follow.



Bill Goldsmith uses spaces between tiles and two sizes of terra cotta for a bold herringbone-pattern floor. A sand-and-cement mix fills in channels that range in width from ½ to 3 inches. Tiles, Cotto-REF.



Nelson Ferlita admired the linenlike quality of these cross-hatched squares and used them in three shades to form a woven plaid floor. High-keyed directional lighting helps life imitate art here. Tiles, Ceramica Omega.





In this room by Kevin Walz, chalk-white grout seems to lay a grid over a wall of black matte tiles and an adjacent one of watery blue. The cubistic fireplace is entirely ceramic-faced, with more of the blue used here to reinforce the play of light on horizontal surfaces. Flush mirror serves as overmantel, laminate shelves fill in at sides. Tiles, Cedas Nuova.

Shopping Information, p. 126. More HomeStyle, p. 24

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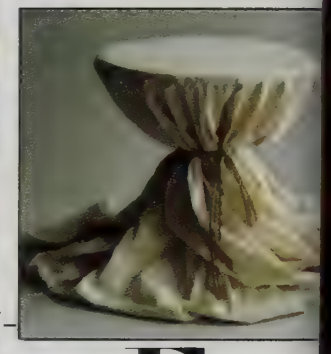
Just a sampling from Sportpages' full color catalogues. Send $2 00 today! Free with above order

Elegant furniture wrap-ups instead of slipcovers

An almost instant way to "neo-classicize" a room for now, for the summer, or just for the evening is suggested by **Alan Davis,** who as a visual merchandising consultant is well-acquainted with the power of illusion. Simply wrap *everything* in yards and yards of unbleached muslin. "Drape it from back to front over sections of furniture, cut to needed length, provide enough widths for gathers to desired fullness, secure with gold braid." He used a ratio of three to one, fabric to furniture, for the generously covered chair and sofa here; for a sparer look, cut less muslin and form fewer folds. Other options: ties of rope or twine or pastel satin ribbons. Davis likes "the juxtaposition of soft, wrapped furniture against formal elements in a conventional setting."







Wrapping to costume the old and the new: a Chippendale armchair, an antique camelback sofa, and a modern round pedestal table.

Looks for summer windows—airy, unstructured

Pamela Kelley offers a lovely, lacy treatment—and the French country lace to make it—through her company, Rue de France, 38 Bellevue, Newport, R.I. 02840. Stretch the panels, à la rod/pocket, across a window or French doors. Scalloped lace borders at top and bottom add charm.



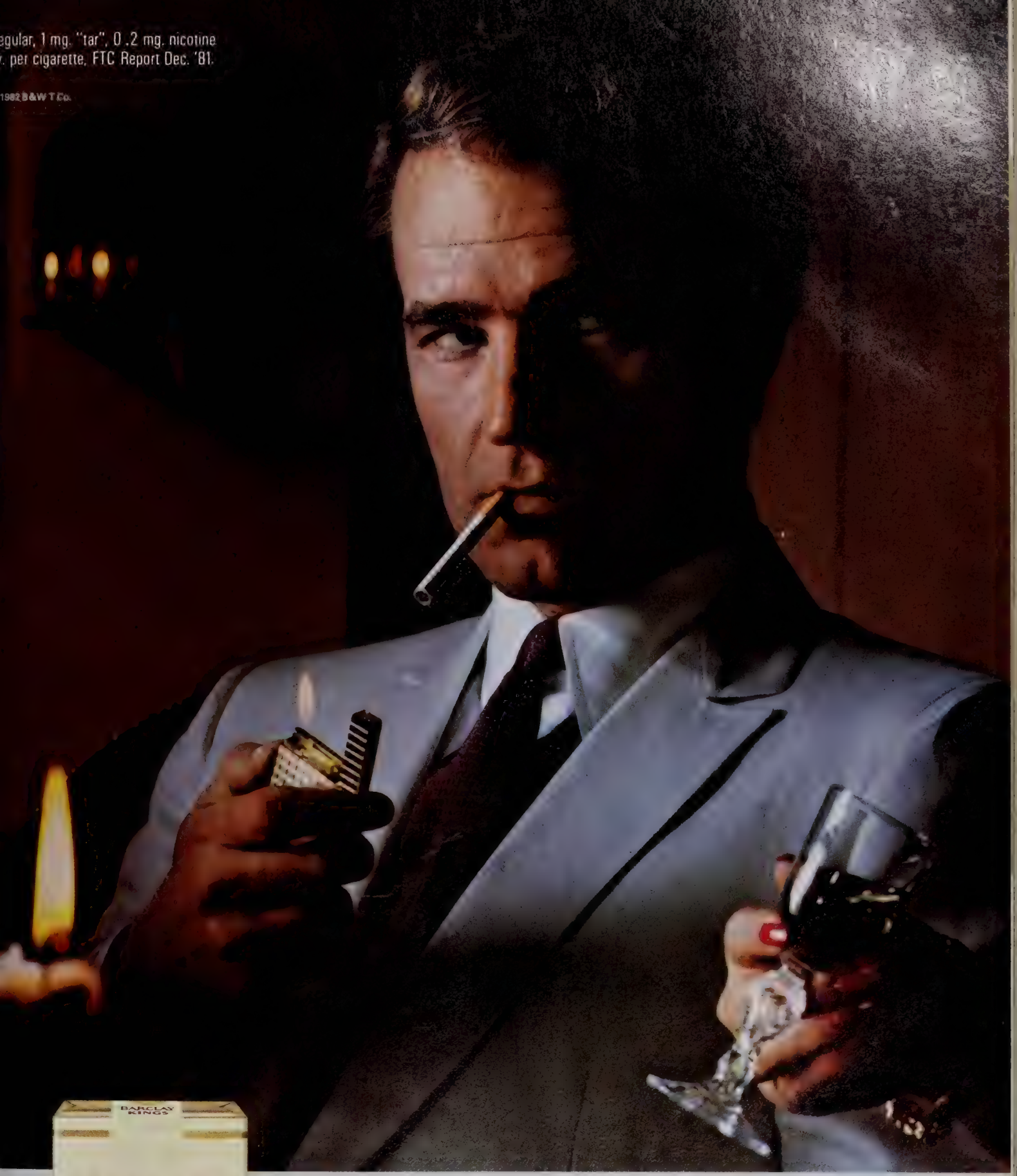


From the pages of ***French Style,*** by Suzanne Slesin, the ultimate in understated window draping: Loosely hang a square of linen over a rod secured atop window molding. Drape on bias so corner drops in a point from top catch to one side.

Designers **Allen Scruggs** and **Douglas Myers** like summer windows that filter intense light but look minimal. They propose a fabric shade that is deliberately floppy but carefully executed of gauze or theatrical scrim. A flat panel is made of one or several thicknesses of fabric. A wooden header slips through sewn pocket at top; fabric breaks onto sill at bottom. For raising silk cord runs in and out of horizontal buttonholes spaced at sides and is beautifully knotted to show at hemline.

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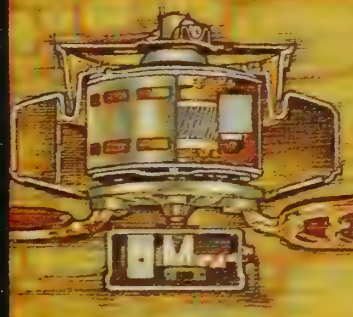


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Cher's latest house—exotic all the way...airy summer decorating... soft lights for hot weather

By Elaine Louie

Cher is not a woman who plays it safe. She's about to live in an Egyptian-influenced house, high up in Beverly Hills, approached by a 200-foot winding driveway lined with giant date palms. **Ron Wilson,** designer of Cher's previous 10 houses, collaborated with her in this, her most recent.

The first indication that this house is a breed apart is the **moat** that surrounds it, which has bubbling fountains. Nor are the rooms in the three-story house standard. **Walls are 8 to 10 inches thick,** but the singularity of the house resides in the exoticism of each room, even the most functional—the kitchen. Here, as in all the rooms on the ground level, the **floors are hammered travertine.** The **ceiling is log,** the countertops granite, and the face of the cabinets natural wicker. The **dining room is oval-shaped and windowless,** with light decending from **a round bubble skylight,** highlighting a black-granite pedestal table surrounded by eight black-lacquer and gold-leaf Chinese chairs. The **living room has overscaled furniture upholstered in natural white lamb.** The **children's bedrooms have fireplaces** that reach two stories, and Cher's has a platform bed of beige/gray stone over which **an iron cobra is suspended from the ceiling.** Finally, the core of the house is a room supported by stone columns, which soar 30 feet to a **motorized glass roof** that slides open and out of sight to let the breezes in.

To summer well is to lighten up in food, drink, and décor. Here's how **top designers help their clients cool off:**

"Most five-and-dimes have **inexpensive colored-glass luncheon dishes or bright Harlequin dishes,** which we suggest using in summer with regular white china. **For a summer bed, we've taken two floral top sheets** and used one as a sheet and the other as a bedspread thrown over a cotton blanket."—*Barbara Schwartz, ASID, and Barbara Ross, Dexter Design*

"I like **ceilings painted the lightest shade of blue** and *all* rugs removed for summer."—*Jarret Hedborg*

"Switching from rugs to **straw matting,** slipcovering furniture in **a single chintz,** and putting **white cotton voile** on windows all make hot weather more bearable."—*Thomas Britt*

Continued on page 28



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DECORATING BEAT

continued from page 26

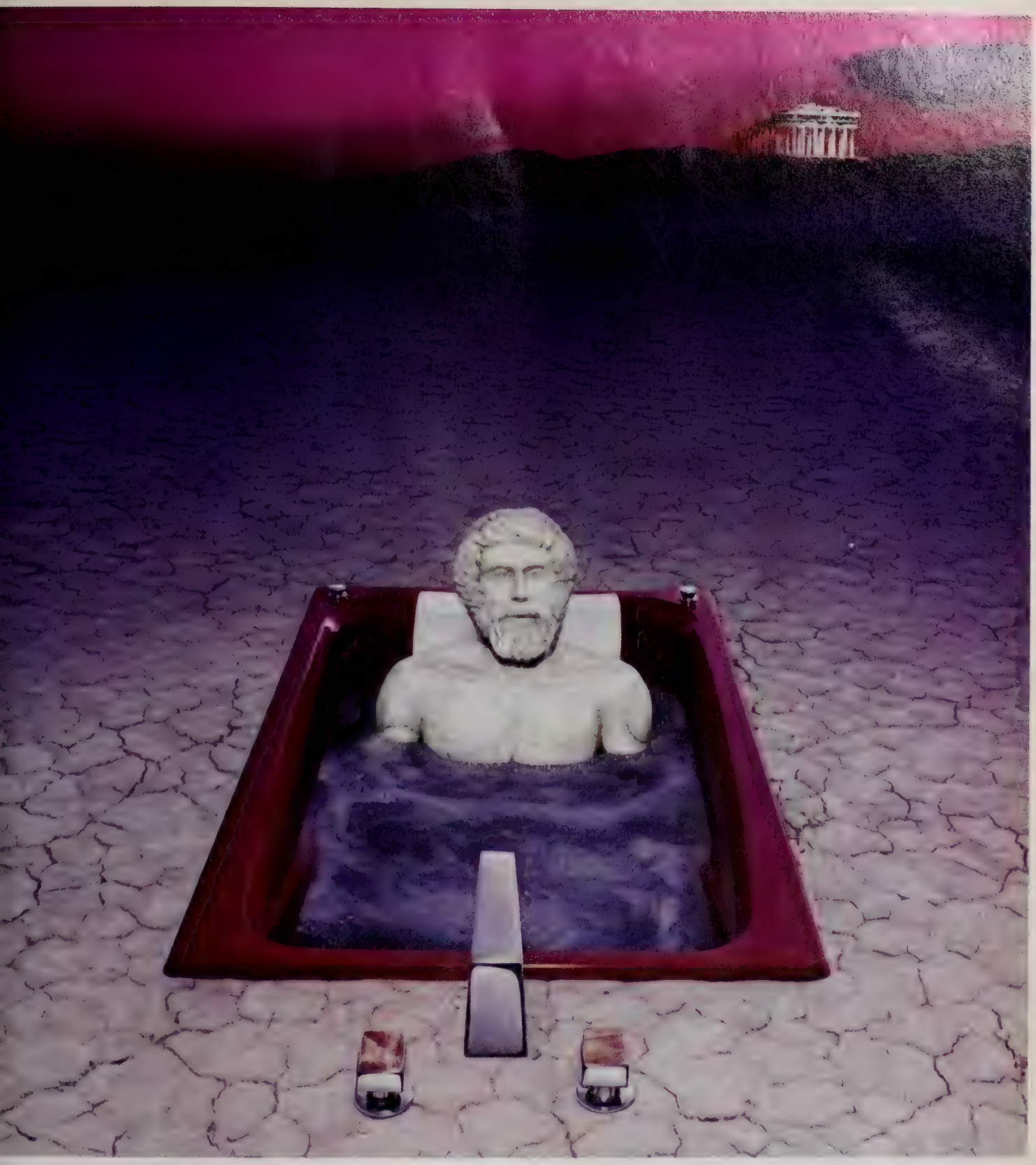
Summer lighting should be subtle, romantic, soft, and, in the dog days, nearly invisible. The **delicate new lantern by West Coast Artist Stephen White** is perfect ambient lighting for a summer night (and any other). Imagine **flat, slender wooden staves,** about the scale and thickness of elongated tongue depressors, placed across each other in **a lattice pattern.** Over the center of this airy wooden lattice is a rectangle of **laminated white tissue paper. Tiny miniature bulbs** are strung behind the translucent paper, and **the effect is as if fireflies were dancing behind a scrim.** Available at Kneedler/Fauchere in Los Angeles, San Francisco, Denver, Portland, and Seattle and at John Mascheroni & Associates in New York City, or at Luminessence in Chico, California.

Not meant just to be worn by tawny Indian women, **saris can have domestic uses. Thomas Britt's new design for a Manhattan co-op** has overstuffed furniture covered in **deep burgundy Thai silk,** with huge pillows of **Aegean blue Thai silk,** walls lacquered pristine white, and floors stained jet black. At the windows are Schiaparelli pink draperies over which float gossamer **Schiaparelli pink saris shot with threads of black, silver, and red.**

John Brewer of Fonthill, the textile company, says that **two odd colors are coming back—green,** in all shades from seafoam to apple (with the exception of chartreuse), and **yellow,** from palest buttercup to dazzling imperial.

Bamboo naturally grows round, but for years **the Japanese have trained it to grow square—and very fat.** In the San Francisco Bay Area this ancient Oriental tree continues to be remade by several designers. **Richard Gervais frames doors with 4-inch-thick bamboo molding** and makes **bamboo trays** laced together with bamboo peel. Some have squat fat feet. Furniture designer **Bob Steffy works square leopard bamboo into rectangular tables, chairs, and chests.** The tops may be of pale taupe matting or red lacquer.

Open a built-in white cabinet, and inside there's a burst of color—red, magenta, ochre. This is a design trick of Dexter Design. Ross and Schwartz call it **hidden color.** They are also developing rooms with venerable materials used in new ways. They **cover walls and floors with sisal carpets** (all the better to hang pictures on, as you never see the holes) or with **Formica laminate that looks like lacquer** (good for both beach houses and sleek urban aeries), or with **leather parquet,** which, like some wines, gains character as it ages, and finally, **in tile, which only needs to be hosed down to sparkle.** □



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ANTIQUES Q&A

QUESTIONS & ANSWERS

BY LOUISE ADE BOGER

TÊTE-À-TÊTE

Can you tell me what this piece of furniture is called and what its use was? I'd also like to know if it's very old.

—C. T., Moorestown, N.J.

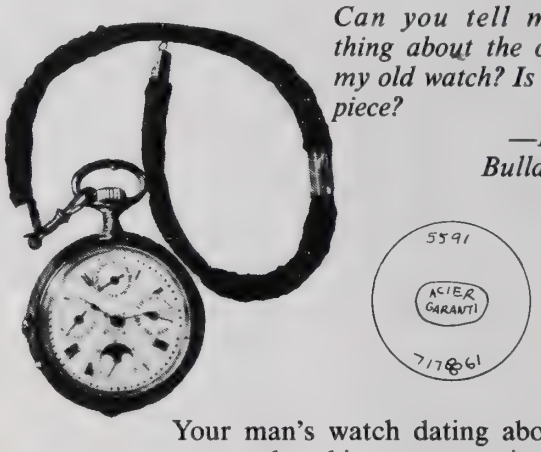


This class of seat furniture is called a tête-à-tête, a French term for a private conversation—face to face. The Romantic Victorians enjoyed the opportunity of spending an evening on the "sociable" or conversational, and it was not unusual for a costly suite of parlor furniture to include a tête-à-tête. Your wooden one with so-called Egyptian seats, because of their supposed resemblance to ancient Egyptian ones, was made in the United States about 1910.

SWISS TIMEPIECE

Can you tell me anything about the origin of my old watch? Is it a rare piece?

—R.M.W., Bullard, Tex.

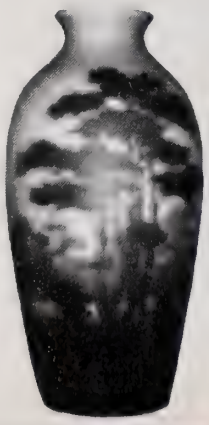


Your man's watch dating about 1900 was produced in some quantity in Switzerland. It was retailed in the U.S. by Montgomery Ward, and by Sears, Roebuck, who advertised your watch in the 1902 edition of its catlogue: "This watch is made in Switzerland and is a mechanical wonder . . . in addition to being a complete timepiece, it is also a complete calendar, indicating the day of the week, day of the month, day of the year, and the changes of the moon . . . we can furnish it in open-face only . . . silver, $8.65; gun metal, $6.00; gold-filled, $18.50." The French inscription *Acier Garanti* on the face of your watch may be translated "guaranteed steel." Today this class of watch is neither common nor uncommon and is collectible.

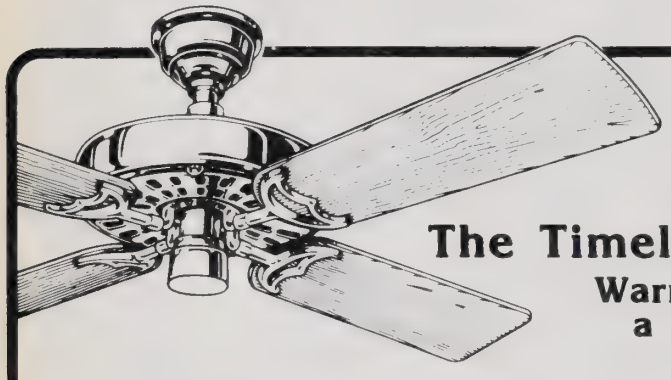
GERMAN VASE

My old glass vase bears the signature E. Rigot near its base. Do you know who he was and where he did his work?

—H. S., Whitesboro, N.Y.



The etched signature is that of the German glass engraver Edmund Rigot (born 1885), who worked until 1934 for the well-known and still-active German ceramic and glass manufacturers Villeroy & Boch.



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By Mary Seehafer

How do you keep in shape?

Interior designers are a busy lot. A typical day can include stops at showrooms, visits to clients, with quick trips to the office whenever a free moment occurs. Schedules like these leave them little time for conventional exercise. Here's what they do about it



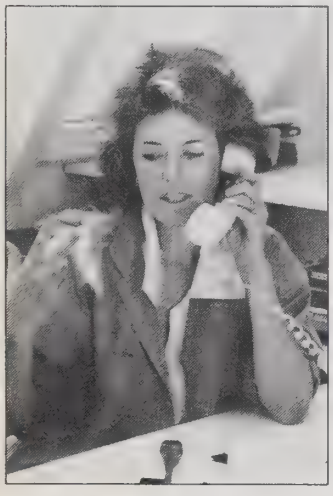
"Sunday night tennis is a must, to relax me for the busy week ahead"

Bebe Winkler

"I played my first game of tennis on vacation five years ago, and loved it," says Bebe Winkler of Bebe Winkler Interior Design. "I've never been particularly athletic, but I'm always on the go, and the fast pace of the game suits me. Which makes it easy to stick with it.

"Tennis relaxes me. I make a special point of scheduling a game for Sunday night. Otherwise, I'd sit home and overanticipate the pressures of the work week ahead. Since tennis requires total concentration, there's no time for other concerns. After Sunday's game, I start work fresh on Monday, without preconceived anxieties.

Whitney Backlar



"Whenever I feel the urge to overeat, I call my diet counselor instead"

After furniture designer Whitney Backlar gave birth to her first child she had trouble losing weight, so she enlisted the help of a diet counselor. "It's a great support system," explains Whitney. "She calls me at my ravenous times—8:15 in the morning, before breakfast, when we discuss the day's diet; and every afternoon at 5:30. If I find I need help to avoid overeating at any other time, I can call her as often as I like. It's similar to the help Alcoholics Anonymous offers. And it's really working for me!"

Bob Denning

"All my shoes have rubber soles, so I can quick-sprint anytime, anywhere"



Bob Denning of Denning & Fourcade has replaced the soles on all his shoes with thin sponge rubber, so it's not unusual to see him running down Park Avenue in a business suit. "I do my jogging in between appointments with clients, right on the street," he explains. "Like walking, it's an easy way to fit some exercise into my normal routine.

"To relieve stress, I also lift weights three afternoons a week—I've been doing that all my life. I go to the Y; I prefer the 'no-frills' atmosphere to fancier gyms. There's something so relaxing about having an aimless conversation with someone about weights after a day of high-pressure work. Before I go to the gym I drink a pint of green vegetable juice, made from parsley, spinach, and celery.

Lucretia Robertson



"Looking good is absolutely essential to my sense of strength and well-being"

"A mini-trampoline and Marjorie Craig's stretching exercises have gotten me this far," says Lucretia Robertson of Lang/Robertson Ltd., "but frankly, my exercise incentive comes and goes. However, what I positively cannot live without are my own personal beauty routines. I never let appointments with the hairdresser, manicurist, or dressmaker fall by the wayside—which is so tempting to do when you're wife, mother, and business person, too . . . the way that stretches you has nothing to do with exercise!

"When my hair is cut and permed, my nails polished, and I've had a pedicure, I feel strong, successful, in control. It's the fuel I need, the take-off point, for everything else I do."

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LOOKING GOOD

continued from page 32

□ beauty and health products new this month in the stores

For summer beauty, you'll find a full line of fresh new products to take you through the warm-weather months and beyond.

Shampoos made from flowers head the list. What could be more delightful this summer, when frequent shampooing becomes a must for women and men alike? After beach, tennis, or a round of golf, there's little more refreshing than stepping into the shower with **Fleuremedy** hair-care products from New York's master haircutter Richard Stein. The same genius he exhibits wielding a scissors is evident in Stein's compact 3-step treatment program. Formulas for all the Fleuremedy products developed out of Stein's ardent interest in herbalism. He was inspired by the beautiful, scented gardens of England, where flowers were originally classified as herbs and grown in great profusion. The curative and cosmetic properties of flowers have been gathered to create these "bouquets in a bottle." Choose from two Fleuremedy shampoos: for normal-to-dry hair, soothing rose and lavender extracts combine with aloe, nourishing oils of jojoba and avocado, and fragrant eucalyptus. Normal-to-oily hair picks up subtle highlights from a blend of marigolds, rosemary, and camomile. Blue malva and iron-rich nettle smooth the hair, and mint adds a finishing touch of freshness. Each 8-ounce bottle of shampoo is $6.

After your shampoo, the Fleuremedy Conditioner detangles and improves hair texture. It's a blend of roses, lavender, cucumber, and oils of jojoba and coconut; 8 ounces, $8.

Before blow-drying, a mist of Clear Finishing Spritz provides the hair with invisible protection against sun, wind, and pollution, and leaves no residue. It can also be sprayed on dry hair to revive and freshen curls, waves, fullness, or a style that's been flattened by a hat, bathing cap, or a good night's sleep; 8 ounces, $8.

All Fleuremedy products come in unbreakable, white apothecary bottles. In New York at Henri Bendel, and at Richard Stein Haircutting, 768 Madison Ave.

Do these names sound familiar? Mrs. Miniver Rose (1943) . . . Bachelor's Carnation (1946) . . . Orchids To You (1948) . . . Paint the Town Pink (1951) . . . Cherries in the Snow (1953) . . . Say It With Rubies (1956) . . . Fifth Avenue Red (1958) . . . Sphinx Pink (1962)? Then you recognize eight of *Revlon*'s top-selling nail polish colors, which it's bringing back in celebration of its 50th year in business. The "**Legendary Beauties**" collection gives you a chance to reacquaint yourself with the same polishes you wore years ago. Or, if you're of more recent vintage, you now have a chance to experience some of these history-makers for yourself. They're as right today as they were then; $1.95 each.

Your body's complexion is often neglected, and can best be improved by some gentle attention. *Oscar de la Renta* provides the means, with his new **Body Crème Activée Traitement Concentré**—a rich, protective preparation that treats the body skin as it scents it with Oscar's signature fragrance. Eight concentrated active ingredients help the skin breathe and renew itself by sloughing off dead surface cells to let those beneath glow. Rich emollients improve the texture and elasticity of the skin, and protect against moisture loss and dryness. After bathing, while the skin is still warm and damp, massage Body Crème Activée into the skin with a gentle circular motion. Its rich, delicious formulation means you'll use just a little, with big results. In a low, frosted glass jar with flower-embossed top; 5 ounces, $50.

The next best thing to stealing away to a tropical paradise is a spray of single-note floral fragrance. Single-note florals are the newest kind of scent—strong, provocative, purposeful, focusing on a single flower's fragrance instead of a bouquet. One to try: **Island Gardenia** from *Jovan*. Its lingering aura—frankly sweet, and steeped in romance—sends up images of secluded lagoons and moonlit nights. Purse size ⅞-ounce spray or 1½-ounce spray cologne, $6 each.

Feet. They rarely get the attention they deserve. But now that sandals and open-toed flats are back in view, so are your feet. Treat them to a daily dollop of *Clinique*'s cooling **Quick Improvement Foot Cream**, and you'll see immediate results. This greaseless lubricating lotion absorbs into soles, insteps, heels, and between the toes, leaving smooth supple skin in its wake. And the touch of menthol invigorates; 3-ounce tube, $12.50.

A water-resistant sunblock makes sense if you're in and out of the water a lot—and who isn't in the summer? *Johnson & Johnson*'s **Sundown Ultra Protection Sunblock SPF 15** gives you the ultimate in sun protection. With it, you can stay out fifteen times longer than you could without a sunscreen, without burning. And this product maintains its SPF for up to 40 minutes in the water—doesn't come off until you wash it off with soap and water; 4 ounces, $4. □



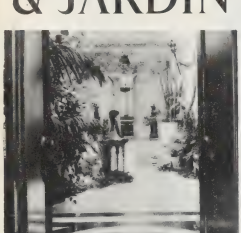
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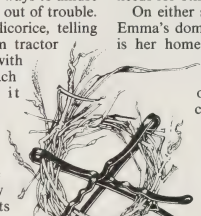
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COUNTRY VIEWS

"This barn is a handsome tribute to country architecture, and one would never dream what goes on inside"

By Dee Hardie

In my carpool days I had two little boys who were so naughty I had to keep thinking of ways to amuse them to keep them out of trouble. I fed them black licorice, telling them it was made from tractor tires, rewarded them with trinkets at the end of each month. Sometimes it worked. One day was particularly quiet, but then I discovered it was only because they had tied up everyone else in the car. Bribery got me nowhere, treats were tolerated, but trouble abounded. Until the day I paid them a penny apiece to comb my hair on the 30-minute ride home from school.



Since the pay was poor, so were the comments. "Like hay," Wicksie and John would murmur as they combed the back of my head. Then they would laugh uproariously. The morale of the carpool improved, but my hair was a mess. Now one of those boys is in banking, and the other sells Mercedes cars, so I feel I did teach them something about class. And it seems appropriate that the hair they once called "hay" is now washed and set, once a week, in a barn. Emma's barn is my Maine Chance. It's where I revamp.

Emma's barn is big and beautiful, 50 by 100 feet, built of stone in 1841, the ends embroidered with bricks. I call it a bank barn, but Emma simply says it is a "barn with a hangover," as the second floor extends out over the first. No matter how you describe it, this barn is a handsome tribute to country architecture. And one would never dream what goes on inside. Where hay was once stored, beauty blooms by the day.

A third of the barn is Mr. Ryan's Hair Salon, half cracker-barrel, half country social, an oasis with hair spray. Joan is my special magician, while Carlotta works wonders on other days, and Dan comes every Thursday to shampoo. Mr. Ryan is *always* there, quiet, capable, constant. He's also a very good banker. I've been known to leave on a quick trip, have my hair done, and borrow the money from Mr. Ryan as I can't make the train if I have to stop at the bank. A small refrigerator in the back room also stores soft drinks and spirits, supplying other needs for other customers.

On either side of the beauty shop is Emma's domain. One end of the barn is her home, the other her antiques shop. Here I leaf through the latest linens from old households, find country cupboards, never tire of looking at beaded bags and bangles, often adopt orphaned china saucers, once part of a large family of service, now too fragile and too pretty, I tell myself, to live alone. And if my hair appointment is very early in the morning, I get a cup of coffee at Emma's.

It's hard to beat this ambiance. And you can even buy bulbs from Hazel in the basement, where cows once lived. Here at Emma's you can dress your hair, your house, even your garden, sometimes your husband. Tom is now in the act as well. He often goes up to the barn to have Joan cut his hair. The women love it.

The scene, except for Tom's entrance, hasn't changed during the 17 years I've been going to Emma's barn. Maybe that's why it's so comforting. It's there, solid, substantial. I know where I stand in Emma's barn, every Thursday.

But a new element has come into the country's tranquility. Mr. Ryan is teasing more than just our hair. He and Dan have bought a bar, a bar in Southeast Baltimore called "Goldie's"!

No one could believe it. The beauty salon will go on, but "Goldie's" is their new look. A neighborhood bar, where the customers are Greek, German, and Polish. And all the old faithfuls, the ladies-in-waiting at Mr. Ryan's spa, can hardly wait to visit this city world. We even have a committee. We're all going to have our hair done, then go in a bus to "Goldie's" for opening night. The special for the gala is "a shot and a glass of beer for 90¢." That, we believe, will *really* curl our hair. Down the hatch, and watch us wave. □

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Pine-Sol cleans grease better, kills germs and leaves a fresh scent.

Houseplants you can eat

Many flowering plants, admired for their beauty, also add zest to food or brew into heady teas

By Richard Langer

Everyone has probably heard of dandelion wine, but what about apple-blossom jelly, elderberry-blossom fritters, even stuffed tulips? Yet such fare was relatively common in country cooking not long ago. And many flower dishes have a sparkling zestiness about them that makes these oddities worth trying.

Growing your harvest indoors, of course, you have a dual advantage: beautiful flowers and gourmet ingredients in a limited space. High on the list of edible blossoms for the indoor gardener is the calendula, or pot marigold. Far superior for cooking to the more common French or African marigold usually grown in the garden, calendula at one time had a real, if minor, impact on the rural economy. An infusion of the flowers was prescribed as a general good-for-what-ails-you tonic, acting as a stimulant. The flowers were also used as a coloring agent for butter, and were added liberally to stews and soups, much in the way we would add parsley or leeks today to contribute color and flavor.

The name calendula is derived from the Latin *calendae,* meaning the first day of the month, and is supposedly a reference to the plant's characteristic of being almost continuously in bloom. Be this so or not, there is no doubt the plant is a profuse and continual bloomer.

As a pot plant, calendula requires little care. It does need full sun, except perhaps during summertime noonday hours. By sowing some new seeds monthly in separate pots, you can have plants in bloom year-round. Cover the seeds with ¼-inch of soil and keep the soil moist but not wet, since the plants like their footing a bit on the dry side.

Two or at most three plants should be grown to a 6-inch pot. As the plants mature, you may need to thin down to a single plant if crowding is becoming really fierce. At the seedling stage, the plants are easy to transplant. Even mature plants can be separated if you knock the pot out and break the roots apart gently. However, at that stage it's probably easier to cut down a whole plant and serve up all the extra blossoms for dinner. On the remaining plants, the more flowers you pinch off for the cooking pot, the more will grow for show in the flowerpot.



Spurred blossoms of nasturium come in a variety of warm colors

As for recipes to utilize the pruned-off blossoms, you can try calendula rice: Cook your rice in chicken or vegetable broth, adding ½ cup minced petals for every cup of rice. Save some whole petals to sprinkle on top of the saffron-colored dish when you serve it.

Or, add minced calendula petals to an omelet (1 tablespoon for every 2 eggs), to chicken soup, clam chowder, your favorite stew to provide an extra piquant flavor and sparkling color.

Nasturtium is also high on the list of flowering delicacies. Served on thin-sliced buttered pumpernickel bread in the manner of watercress sandwiches, it rivals the latter with its zesty, peppery taste. Wash the flowers in ice water for extra crispiness, pat dry, and fill the sandwiches quite full.

The parallel between nasturtiums and watercress might at first seem to run further than their use as a sandwich spread, for watercress bears the genus name *Nasturtium.* Unfortunately, what we normally think of as nasturtiums in the garden actually belong to the geranium family and bear the genus name Tropaeolum. This means they are as easy to grow indoors as geraniums are. You don't have to worry about the time-consuming water changes that watercress requires.

To grow nasturtiums, all you need is a sandy soil that is not overly rich. A standard prepackaged potting mix with an additional 25 to 30 percent of sharp sand mixed into it works well. Too rich a soil or too much fertilizer makes the plants very leafy and sumptuous—at the expense of the flowers. The distinctive disk-shaped leaves, rich and green, are just as edible and tasty as the flowers. In fact, the whole plant, except for the roots, is edible, the seedpods often being pickled and served as caper substitutes. But if you're concentrating on flowers, make sure you keep the soil lean.

Another factor to take into account is sun. Nasturtiums like sun, but not necessarily heat. Nighttime temperatures in the 50s and a 10° rise during the day are ideal. So don't let your plants roast in the summer sun. Nasturtiums started from seed indoors now can be grown on through the winter if you don't let the August sun

(Continued on page 40)

tographed at Brookgreen Gardens, Murrells Inlet, SC.



CENTURY

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And here's another important fact to remember. To help your plants grow, they need to be periodically repotted into larger pots using a standard potting soil.

For fuller, greener plants, nourish them with Knox.



continued from page 38

overtake them.

Nasturtium flowers add delightful color to a window-sill garden throughout the winter months—and just as much sparkle to salads. Sprinkle whole blossoms on top of the greenery. They are particularly effective against the dark leaves of a spinach salad, where their peppery taste affords an extra touch of spice.

If you really feel like startling your guests, try serving them stuffed nasturtiums: Remove the center pistils and fill each flower with a cooked rice and mushroom mix spiced with tarragon and basil. Fold over the ends of the petals and slip the stuffed blossoms into a skillet along with chicken stock and sherry. Simmer for 10 minutes and serve sprinkled with fresh lemon juice.

Of all the uses to which flowers have been put in cooking, the brewing of tea is probably the most common. And the pinnacle of flower teas is that produced by an infusion of camomile. Ten years ago, you could not have persuaded me to make such a statement. With a grandmother who served up fish-tank-sized cupfuls of the brew at the first sign of stomach distress, I developed an intense dislike for it at an early age. Yet now I find it a soothing and fragrant drink. But make sure you get the right kind of camomile when you buy seeds, because again there is a bit of nomenclatural confusion, and some of the so-called camomiles are considerably less desirable than the real thing. Those you buy through an herb specialist are the ones you want.

Camomile can be grown just like other flower foods, but in even poorer soil. Sand and a standard potting mix in a 50-50 ratio work well. Good drainage and soil kept on the dry side are of prime importance.

Whenever the sun shines on camomile, you will smell the aromatic oils. However, don't simply pluck the blossoms to make tea. As opposed to the flowers mentioned so far, camomile flowers should be dried before use. They can be picked whenever they are open. Snip them off, handling them as little as possible, and lay them out on a screen or tray to dry for four or five days. Bear in mind that while the more sunshine the better is the rule for the flowers when they are growing, when they are drying they need a shady or darkened spot.

Once dried, the flowers can be stored in a tightly closed canister ready for use. Whenever you want a refreshing pick-me-up, simply take out a heaping teaspoonful for a two-cup pot and brew. Sweetened with honey, the tea has the unique effect of being both

Continued on page 44

For the first time, an artist known the world over for the captivating warmth and whimsy of her style, creates twelve original collector's spoons capturing the beloved stories of childhood.

The Best-Loved Stories of Childhood

SPOON COLLECTION

by Debbie Bell Jarratt

A Limited Edition.
Advance Subscription Deadline: July 31, 1982.

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characters in the story—and the bowl
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Spoons shown smaller than actual size – approximately 5¼"

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4

ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •





Flowers from the Southflower Market, above, are usually 30 percent cheaper and several days fresher than flowers from regular sources. Picnic baskets, below, range from good-looking basics to voluptuous settings for a Brideshead *or* Elvira Madigan *fantasy.*

HOSTESSES' DELIGHT

What a hostess needs most, besides amusing guests and delicious food, is a friend in the local wholesale flower market. Recently, one outfit has begun to take the wholesale flower concept to the retail market. Southflower Market has shops (two in New York, one in Atlanta) open from 10 A.M. to 9 P.M. and at convenient locations. The shops are set up like wholesale markets, with flowers in jars and vats; the customer may choose what she'd like, taking just a single blossom or building giant bouquets with blooms of her own choice. Each container is marked with the price per flower. Flowers and branches line tiers of shelves around the shop's walls, from which a curtain of cold air pours in over them. Direct shipments from Holland daily. Southflower Market, 1045 Second Ave., NYC 10022.

SUSAN S.H. LITTLEFIELD



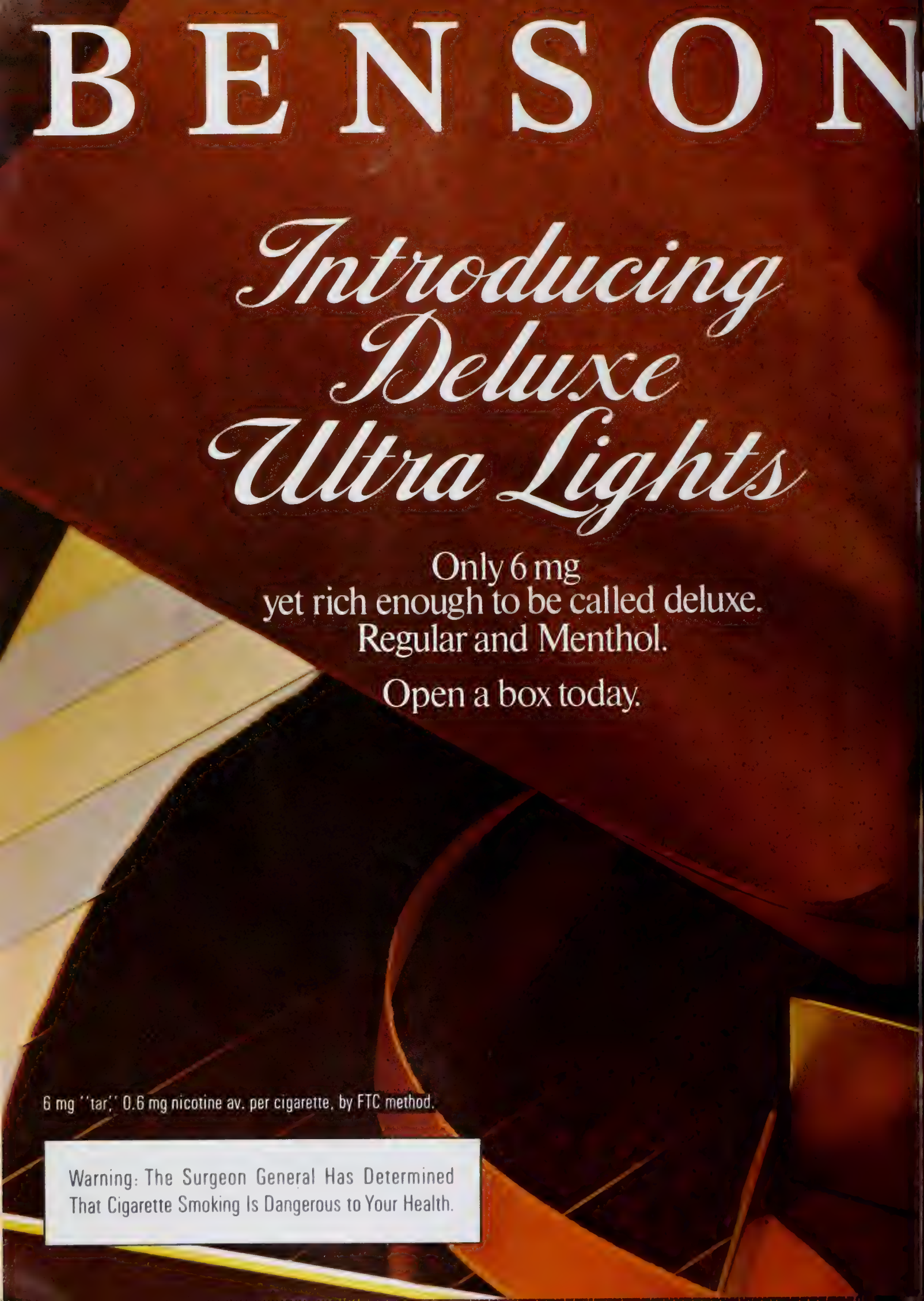
PICNIC PLEASURE

Some picnickers pride themselves on how little fuss it takes to produce an outdoor meal sublime. The wire hamper at left (inset) acts almost like a shopping basket—it's a wonderful container to take right from a farmers' market stall to a perch on a stone wall lined with field flowers (Balos Giftware). Others love a picnic not for its informality but for the possibility of making it a full-blown *fête champêtre.* The round basket at left comes with tablecloth, napkins, stainless steel implements, thermos, and food containers for six (Out to Lunch). For all-out grandeur, here's a wicker picnic hamper with everything—for eight—made in England (San Francisco Clothing). With this one, take along an Aubusson to sit on. See Shopping Information.

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"Call the cops," I yelled to Sally as I jumped out of bed and grabbed a golf club.

Unwelcome visitor.

I was dead tired and not very happy when Sally woke me up around 2 a.m.

She sounded scared stiff. "Steve. Are you awake? I hear something downstairs."

It wasn't the first time Sally had heard a strange noise during the night. "Aw, it's just the house. Go to sleep", I muttered.

She lay there listening. I started to drift back to sleep. She shook me again.

Now I was getting mad. "Sally, knock it off. This is an old house and old houses make noises at night."

"But I heard someone down there."

By now I was wide awake and I heard it, too. It *wasn't* the house settling.

"Call the cops," I yelled to Sally as *I jumped out of bed* and grabbed a golf club.

I threw open the door and growled, "Hey! Who's down there?"

I heard someone running for the back door. And I started down the stairs yelling, "Come back here, you."

Later, Detective Bruch, Sally and I were sitting around the kitchen table. Sally poured some coffee.

"What did they get?" he asked, his pencil poised over an old leather notebook.

"Near as I can tell, a portable radio, a gold cigarette lighter, and a steel box with all our Savings Bonds inside."

He smiled for the first time. "Bonds, huh? You really *are* lucky. And smart."

I shot a questioning look at Sally.

She read my mind. "Yes, we *have* all the numbers, dear. We can get them replaced." She looked over at the detective and smiled. "Steve's been buying Bonds through the Payroll Savings Plan for years. For a down payment on our new house."

"Maybe you oughta keep 'em in the bank," he said looking at the door. "And get deadbolt locks on your *new* house."

I poured another cup of coffee as I said, "You know, my biggest regret is I didn't catch up with that guy."

He didn't even smile. Just looked at me in a strange way and said, "Like I said, Mr. Kelly, you *are* lucky. But I'm having second thoughts about the *smart* part."

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continued from page 40

soothing and revitalizing. But if for some reason you don't like the brew, don't just throw it out—camomile tea (without the honey) can be used as a pleasant after-shampoo hair rinse.

Borage is another flowering tea plant easy to raise from seed. The intensely blue star-shaped flowers grow on 1- to 2-foot stems that sometime become a bit leggy and sparse when the species is grown as a pot plant. To avoid this problem, make sure your borage gets the most sun your windows afford. Pinching back also helps in warding off scraggliness, and all the trimmings, leaves as well as flowers, are edible. For peak flavor, pick the flowers just as they reach opening size. Toss them into a salad for a refreshingly cool cucumberlike taste.

Borage likes dry soil—not bone dry, of course, but you'll find it needs much less water than, say, African violets, and even much less than geraniums. If the bottom leaves of your borage plant brown readily, then you have cut back too much on your watering.

Speaking of dryness, borage flowers, unlike most tea flowers, are used fresh in brewing. Because they are not dried, they must steep longer for full flavor. If you normally let your tea brew for the traditional five minutes, you'll want to steep the borage eight minutes to develop body. Also, because they haven't been dried, you'll need a larger quantity of flowers (you can add the leaves as well; the flavor is the same). About a cupful, loosely packed, will make two cups of tea.

My own favorite flower, when it comes to eating, is the squash blossom. If you're growing any of the new container-sized squash on your balcony or terrace, consider harvesting some flowers before they bear fruit. With squash and zucchini, one always ends up with too large a harvest in any case. And by stripping away some of the blossoms, you'll find the fruit you do get is of better quality. Container-grown squash especially often overbear to the detriment of the final product.

Take the freshly picked blossoms just as they are opening and dip them in a light flour-and-egg mixture to which you have added salt, pepper, and tarragon to taste. Drop the batter-covered squash flowers into very hot oil and deep-fry briefly until puffy and golden brown. You'll be amazed at how tasty these flowers can be. □

Manuscripts

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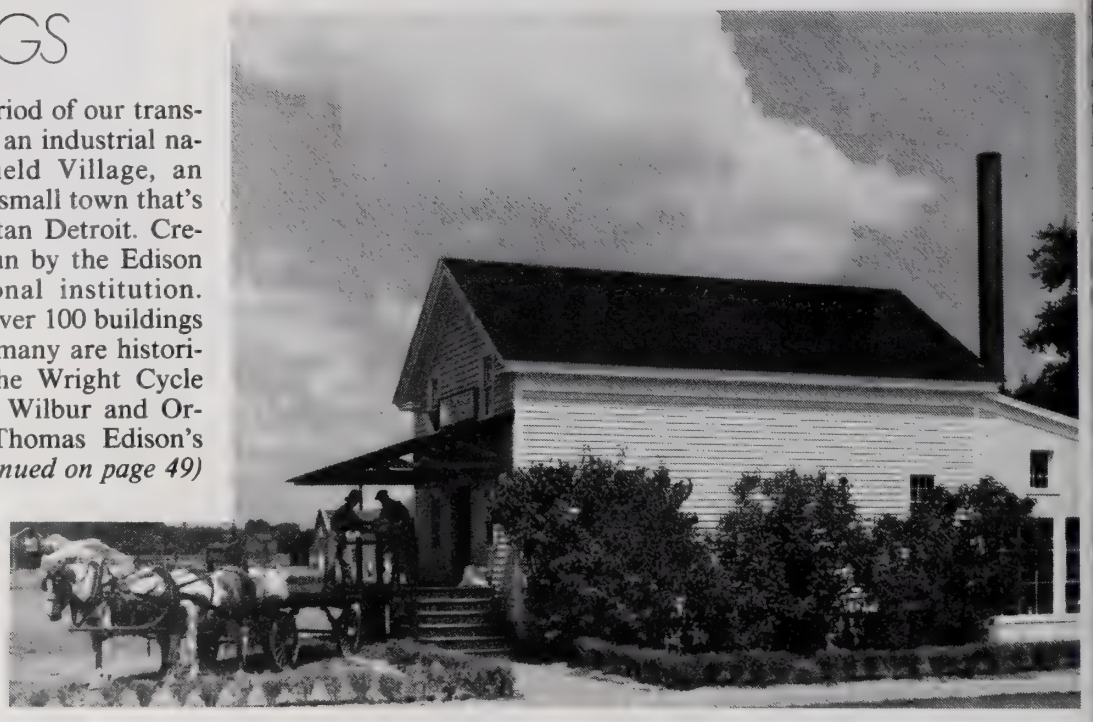
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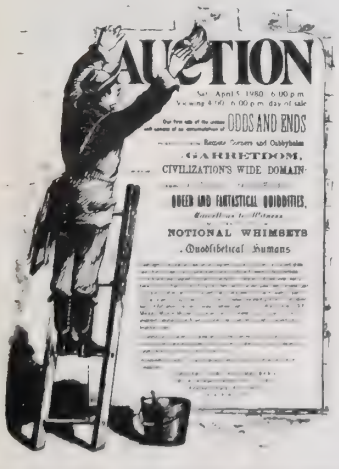
BRAINY BUILDINGS

America's past—especially the period of our transformation from an agricultural to an industrial nation—comes to life in Greenfield Village, an open-air museum in the form of a small town that's located in the heart of metropolitan Detroit. Created by Henry Ford, it is now run by the Edison Institute, a nonprofit educational institution. Greenfield Village is made up of over 100 buildings that were moved to the site, and many are historically important. You can visit the Wright Cycle Shop from Dayton, Ohio, where Wilbur and Orville built their famous plane; Thomas Edison's Menlo Park Laboratory *(Continued on page 49)*



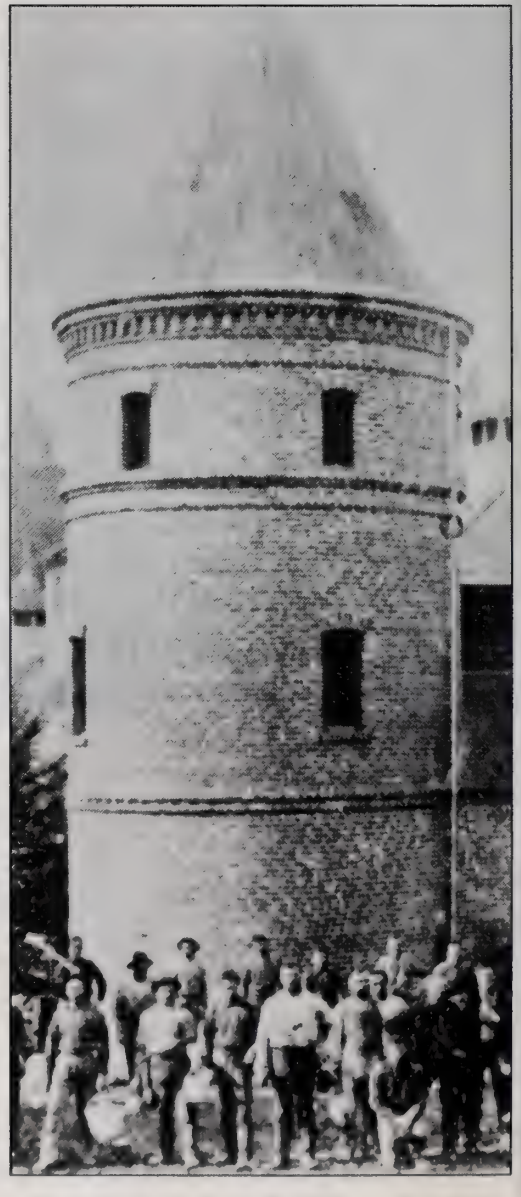
WEEKEND BIDS

Country auctions held in converted barns and lasting long into Saturday nights are an engrossing focus for a weekend trip. But these community events can be difficult to discover on your own. Published this month, *The Country Auction Weekend Book* by Stephen Miller and Janet Merwin (St. Martin's Press, $5.95) offers details on 21 auction barns in the northeast, with information on what else to see and do in the area, and where to stay (inns rather than hotels) and eat nearby. Besides descriptions of the auction houses and auctioneers, you're told what's likely to be for sale (often everything from Chippendale to an old Chevy truck), the terms of sale, who you're bidding against, and where you have a chance of coming up with a find.



CHAMPAGNE
AMERICAN-STYLE

A free tour of the buildings and cellars of F. Korbel and Bros., a Sonoma County winery less than two hours north of San Francisco that specializes in sparkling wines, is a walk-through lesson in how champagne is made. At the visitor's center—new this summer—you see a movie about the winery, one of the oldest in Sonoma County, and about the champagne-making process (Korbel uses the traditional bottle fermented *methode champenoise*). Also on the tour is antique equipment, such as a 100-year-old dosage machine, and a recent Korbel invention: the automatic riddling rack. At tour's end, visitors are rewarded with a tasting and can make a stop at a store selling wines available exclusively at the winery. Information: F. Korbel and Bros., 13250 River Road, Guerneville, Calif. 95446; (707) 887-2294. The Ridenhour Ranch House Inn, also in Guerneville, is a handsome 1906 ranch house with five guest rooms—it's a good base for exploring Korbel and other Sonoma wineries; (707) 887-1033.



Turn-of-the-century portrait, right, of Korbel employees posed in front of the distinctive brick brandy tower that still stands today. The winery was founded almost 100 years ago by three Bohemians.

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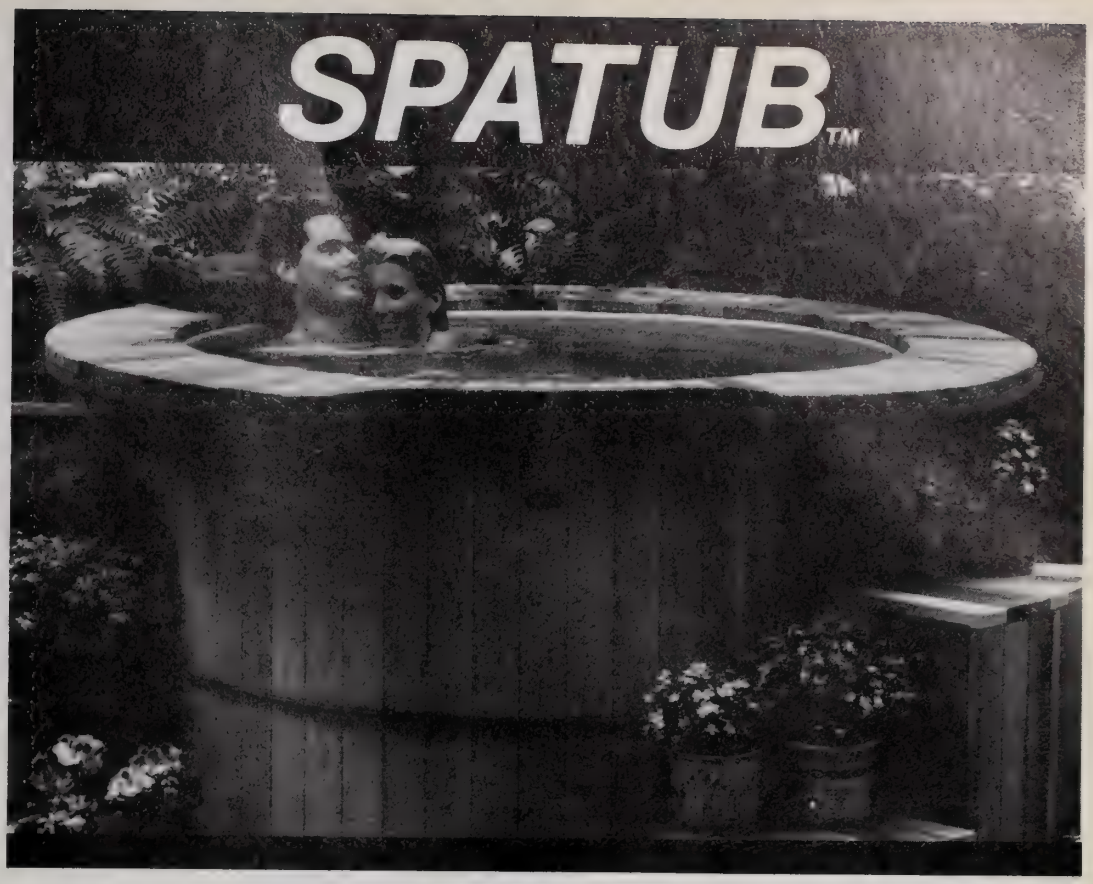
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continued from page 46

from New Jersey; and the Connecticut clapboard house where Noah Webster completed his American Dictionary. A steam train circles the 240-acre town, going past a covered bridge, saw mills, a glass plant, and the Edison Illuminating Co., where steam engines generate electricity. A horse-drawn covered carriage takes you to the Village Green with its grazing sheep and the Logan County, Illinois, Courthouse, where young Lincoln argued cases. The village hums with life; as you wander through its dirt streets, you hear the sounds of coopers, blacksmiths, potters, and tradespeople at work. The power loom at the cotton gin weaves cloth. The gristmill grinds grain for the baker. The presses print daily handbills. The newly restored Eagle Tavern, once again a roadside inn for travelers, serves Temperance Drinks (Gunpowder Tea), Spiritous Liquors, and authentic 1850 fare—Pork Apple Pie, Eve's Pudding. Greenfield Village is open 9–5 daily except Thanksgiving, Christmas, New Year's Day. For more information: (313) 271-1620. JOAN SCOBEY

GREAT SCOTTISH INN

"People come here to be warmed, cossetted, and quieted down," says proprietor Gordon Macintyre about his Clifton Hotel, a small vine-covered Victorian house located in Nairn, in the Scottish Highlands, with a view of the waters of the North Sea. The hotel is filled with antiques, paintings, prints, flowers, and vibrant color—all reflecting the happy personality of Mr. Macintyre. Each of the 17 bedrooms is individually decorated, and bathrooms have heated towel racks. Meals at the Clifton Hotel are superb—it's the only hotel in Scotland that received a Double Distinction from *The Good Food Guide*. Lunch is made from local seafood: prawns, mussels, brill, lobster, halibut. Dinner is more robust, with seasonal game including pheasant, partridge, and roe deer. The hotel claims the longest wine list in the entire Highlands area. Even breakfast is special, with a wide range of choices, including homemade *muesli*. The hotel is perfectly situated for hunting, fishing, riding, and playing golf. Within a few miles of the hotel are antiques shops and an unusually high concentration of historic castles and houses, including Brodie and Cawdor Castles and the house—now a museum—of the famous 19th-century geologist Hugh Miller. The Clifton Hotel, Nairn, Scotland. Telephone: (0667) 53119. Closed November 1–March 1. AMBER WALKER

TOWNS CREATED FROM GOLD

Gold! It was discovered in 1848 in the American River, and the cry reverberated across the continent. That cry still echoes in Gold Country, a string of sleepy towns stretching along the western foothills of the Sierra Nevada, an area historically known as the "Mother Lode." Angels Camp, Grass Valley, Hangtown, and Fiddletown—they all boomed during the gold rush, bustling with elegant hotels, restaurants, and saloons that served champagne and oysters to the suddenly rich. Today most of the glitter is gone, but traces of "the fever" remain, making Gold Country a fascinating juxtaposition of boom and bust, delirious and derelict.

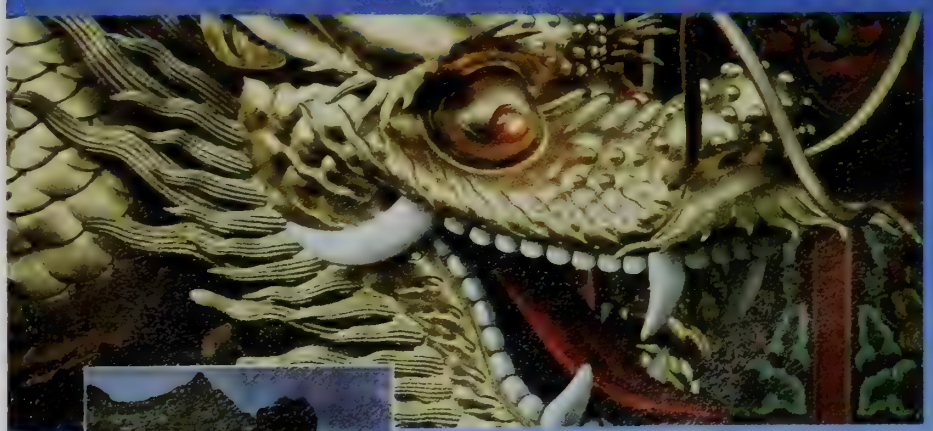
The foothills are just 3 hours east of San Francisco, over the Coast Range and across the golden Central Valley. Highway 49 (named after the '49ers who set its course) winds 200 miles north and south, and driving along it is the best way to see the area. In Volcano, it passes the St. George Hotel, a handsome Georgian building that sits almost alone now, next to a river that was completely scoured by miners. In Sutter Creek, the highway turns into Main Street—classically Western with shady arcades and a lovely inn at the far end. In Jackson, Main Street (still Highway 49) leads right to the front door of the National Hotel, a Gold Country landmark that shouldn't be missed. The bar is busy and bawdy, with piano tunes echoing long into the otherwise quiet Jackson night.

We chose to say in Mokelumne Hill, a small town with a colorful history, at the still-gracious Hotel Léger, a two-story gold rush–era building with broad balconies and simple but comfortable Victorian furnishings (telephone: 209-286-1401). The 20th-century swimming pool was a welcome surprise, as was the hotel's theater, where a local troupe provided light after-dinner entertainment.

Rivers are part of what put Gold Country on the map, and they're perfect for swimming, provided you like cold, crystal-clear water. Just watch for cars parked on the side of the road, and follow the footpath down to the river. And don't miss the Gold Discovery Site on the American River in Coloma, with its interesting museum and gold-rush exhibits. But, best of all, we liked just winding along Highway 49, in and out of towns, past derelict mines (we saw one for sale just north of Jackson)—discovering gold all over again, on our own.

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THAT COUNTRY FEELING

Feelings about the country can start young, when a baby finds a lawn so much more comfortable to crawl across than concrete or parquet, and more interesting, too, as observers see when the baby pulls tufts of grass, tastes them, scrutinizes the tiny plants and insects living together on the surface of the earth. (Many adults when they lie face down on the grass find earliest memories stirring, an almost forgotten familiarity.) Later there are mud pies, then one's own radish row with a root pulled every day to show how they are coming along, and tree climbing, hours embracing and being embraced by strong branches, watching the world go by from a fledgling robin's perch. One tree can teach a child the season: the swelling buds, the first little leaves, the canopy of green, the flowering, the seed production, the fall color, the bare bones of winter, the snow mantle.

When we think of a happy childhood, most of us see the child in the country, at least part of the time. The country is perhaps our most romantic good-life ideal, and when the country is part of our adult lives, we feel blessed and hopeful and sometimes even righteous.

We asked a few people to tell us how they feel about the country, and this is what they said: "As soon as I smell the country air and hear the country sounds, I feel my internal rhythms slow their pace."

"In the city, you sense only winter and summer, but in the country you know all the stages between. It is a great privilege to be connected to that."

When I'm near growing things I am reassured by the logic and inevitability of nature."

"There are changes every day in the country, and even in the dead of winter, I imagine that the trees and the buried bulbs are waiting with a kind of consciousness for the longer days and the thaw. I watch these changes constantly and with deep pleasure."

"I like to wake up to birdsong and sunshine. I wouldn't have an alarm clock in the country."

"In the country I turn into a connoisseur of daylight. I am aware of daily and seasonal variations, something I hardly perceive in the city."

Loving the country: we count the ways—some of them—in this country-summer month, with pages of pictures and articles covering America from coast to coast and beyond; from now and back some 80 years, when a famous American sculptor doted on his rural estate.

STYLE

FOR WEEKENDS IN THE COUNTRY

An exuberant artist/designer who always thought of himself as a city man is now immersed in the rustic life of a historic town on the Hudson River. Joe Eula's 1733 weekend house has given him "a center, a rebirth," and he has given it the relaxed look it seems to have been waiting for.

In the 17th century, Dutch traders were building forthright houses of local stone in the Kingston area of the Hudson River Valley. This example, built later in what had become an English colony, resembles earlier designs. The present owner repointed stone, tightened old windows, and installed new sash in the bedroom dormers.

Hollyhocks are a Joe Eula favorite, growing against the stone or cut for vases indoors. Most of the plantings are his, but he found roses already growing in front of the house.



Joshua Greene





Left: *Joe Eula pulled down the kitchen ceiling, raising the room to the top of an unneeded attic. He had the old plaster taken off the stone walls and replaced the rotting wood floor. The ladder storing kitchenware was found in the corn crib, and it fits this spot exactly—undoubtedly it was made for attic access long ago.*



Left: *Geranium thrives in the sun and fills the window frame. Eula has strong views about "suitability" and finds common flowers like the geranium best in the country. "I love orchids, but they don't belong here," he says. "Certain weeds," though, "are welcome."*

Simplifying what shows, updating what doesn't

STYLE
FOR WEEKENDS
IN THE COUNTRY

A house that is sturdy and appealing can stand through many human lifetimes and have many different personalities imposed upon it by successive owners. Yet if it is lucky, it will retain its basic character, and that is what captivated Joe Eula whenever he drove by this house during visits to the neighborhood. "I always braked when I saw it," he recalls. Learning that it had come up for sale, Eula called the agent, walked through the building once, and bought it—although he had had no such plan.

He has never regretted his impulsive act, not even during the hectic first year, when he did all the renovation, replacing antiquated plumbing (including washtubs and wringer), installing the first heating system, stripping plaster, paint, and paper, remaking the kitchen, and much more.



Above: *Crumbling plaster came down in the living room but was restored on the fireplace wall and the wall opposite. "Suddenly there was too much stone," Eula says. From the original chimney piece "about 90,000 layers of paint" had to be scraped. Only furniture that is used is allowed to remain in the room. Everything possible is washable, even the flue-pipe table.*

Redesigned kitchen makes every guest a willing cook

Joe Eula and his guests spend more of their indoor time in the kitchen than anywhere else, lured there by the open fire, the big table, and the comfortable chairs, which are covered in a duck fabric designed by their owner. Raising the room to the attic rafters brought a new open feeling to the space along with additional fresh air and daylight from attic windows. Cabinets are made of the original ceiling's wood.

STYLE
FOR WEEKENDS
IN THE COUNTRY





Comfort and tranquility planned for rooms, joyful abundance for the garden



Joshua Greene

City life for Joe Eula as a fashion illustrator, painter, designer of fabrics and of costumes for Jerome Robbins, Balanchine, the Joffrey Ballet, and Broadway is often frenetic. "Things get pretty clogged up," he says. "But in the country, I am restored; I can breathe; I can play." One of h frequent guests, Eula's godson and the photographer for these pages, says "Joe turns into a little boy in a sandbox here. It is his house completely, but he includes you."

Planned as a refuge from urban cares, this house has no pretentions, no clutter, and no high-maintenance materials. But a handsome building lived in by an artist cannot avoid being attractive in its proportions, colors, arrangements, and details. The natural textures, neutral colors, and the very bareness of the rooms help to produce the serenity tha everyone senses here.

Serenity was not the object of the garden, however. Eula, who has loved "scratching in the earth" since his boyhood in Connecticut, wanted a river of color. Farmhouse flowers tumble together in one patch, are concentrate in clumps elsewhere. Many of Joe Eula's flowers reappear faithfully every year: "Fores of cosmos and snapdragons, nicotiana of ever color—you'd think California was just aroun the corner." No horticulturist, he buys his annual seeds in the hardware store. (Everything grows from seeds—his only rule. "If a packet has pretty pictures on it, I buy it." After spring weeding, seeds are generousl broadcast, and they grow so thickly that by August no more weeding is needed. □

By Elaine Greene. Editor: Babs Simpson

Above: *To accommodate guests almost every weekend, the original small bedrooms, one per dormer, were retained and fitted out with basic comforts—no more. This is the master bedroom, its wood elements repainted, its wallpaper stripped, and the plaster underneath left untouched because Joe Eula likes the mottled, ancient look.*

Below: *One cozy bedroom is so small you can touch opposite walls at one time. Ladder is a "closet."*





Above: *An upstairs bedroom became a large bathroom with a separate tub and shower. Lo carpenter Joseph Ferrara made the cabinets a tub enclosure out of kitchen ceiling boards.*

Opposite: *The huge swath of flowers behind th house includes black-eyed Susans, nasturtiums dahlias, cosmos, daisies, poppies, sunflowers, a something new every summer. There is also a kitchen garden, and cress and ferns by a strea*

STYLE
FOR WEEKENDS
IN THE COUNTRY





BLOOMING COLOR

WEST AND EAST, TWO GARDENS, TWO LOCALLY INSPIRED PALETTES, AND TWO GARDENERS WHOSE BUSINESSES BEGIN WITH FLOWERS

When Wayne and Nicole Dryden set out to shape their garden, they wanted to create something that would soften the flat planes of the lawn and the house and minimize the driveway, which seemed to fill most of the front yard. Height was what they needed most, so they focused on building a border that starts with tall plants in back and slopes down to low ones spilling over a wall in front. The palette was inspired by the warm hues of ranunculus, the sparkle of the Pasadena sunshine, and the Drydens' love for lots of brilliant color.



A burst of color lines the driveway, above, improving the view from the house and extending a brilliant welcome with a mixture of red, orange, and yellow ranunculus, left, highlighted with dianthus, stock, and snapdragon.

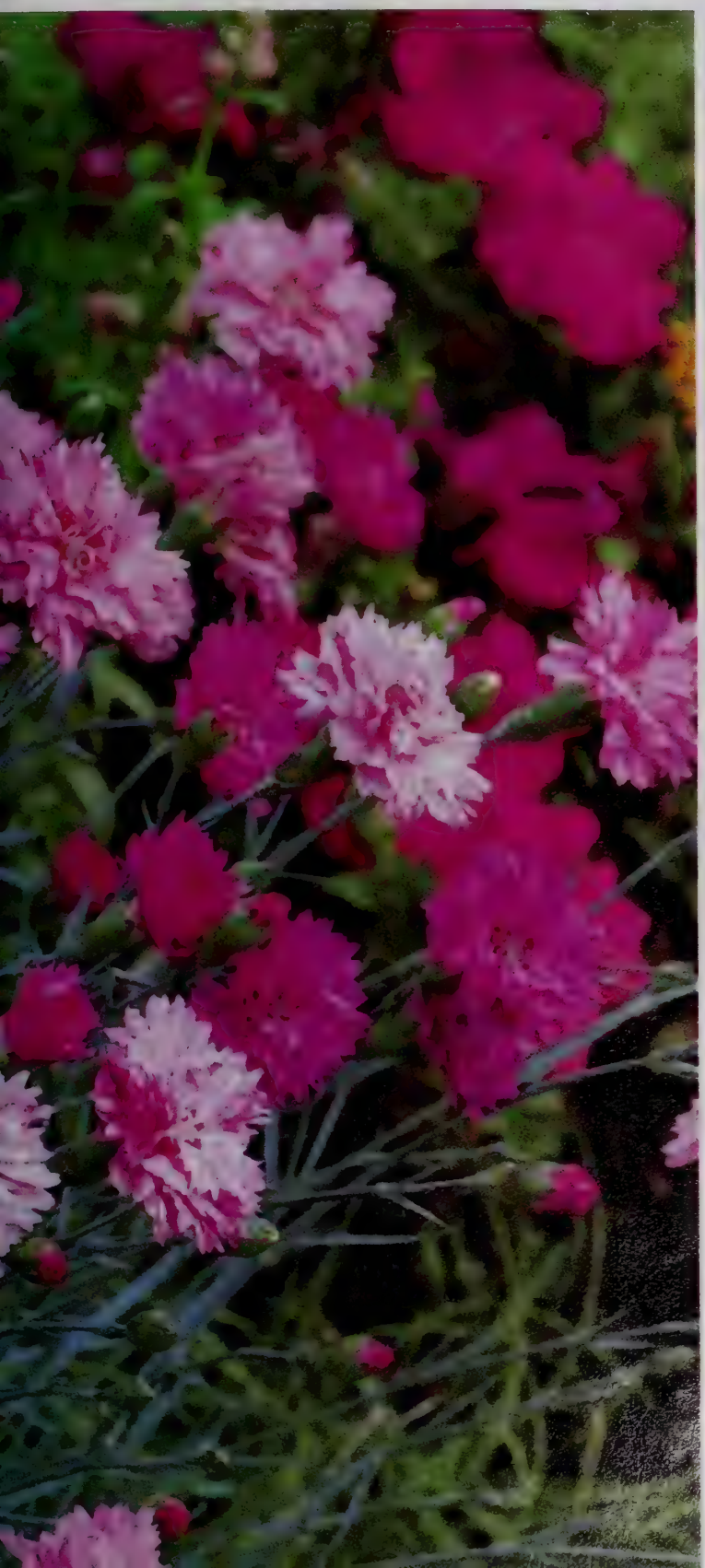
ONLY IN CALIFORNIA— TWO LONG SEASONS OF VIVID COLOR

Basically, planting a garden is like arranging fl
ers, Mrs. Dryden claims: The secret is to estab
an overall shape and then add plants in profusi
"I like to plant tightly, so the garden looks lik
mixed bouquet, with each flower coming up
of another's arms."

The colors all work together, Mrs. Dryden
learned, but occasionally she finds that the bor
needs a few touches of white. Some sections,
example, have taken on the rich luster of Pers
tapestries—but they're so dark that they seem

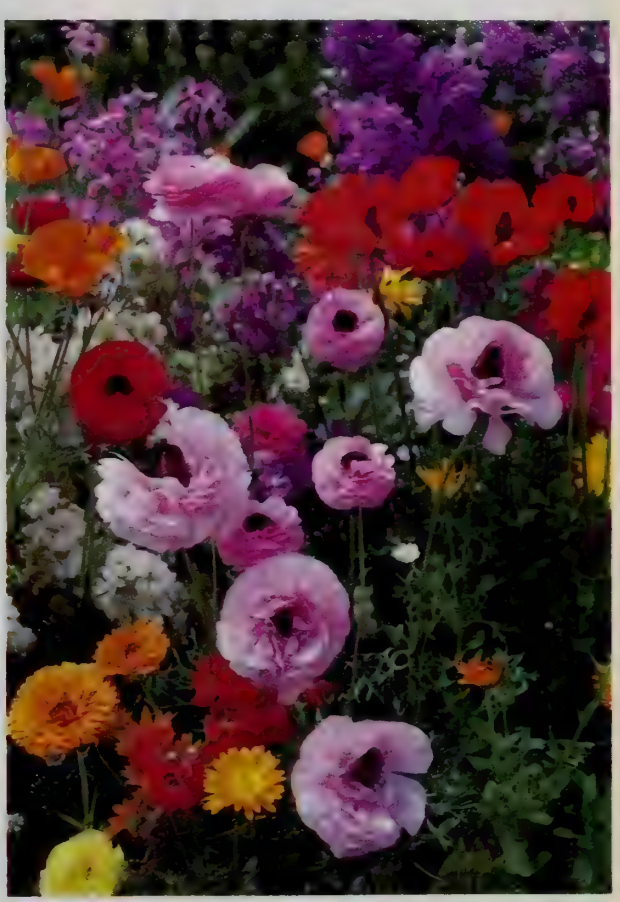


between the brighter flowers. Just a smatter-
of white makes them sparkle. Pale gray-green
es work like the white, providing balance or a
ded break, and offset the adjacent flowers.
Flowers are a wonderful welcome," Nicole
den believes—especially to clients who come
isit The Party People, her party consulting
ice that coordinates colors and flowers with
aordinary rented table linens. "The garden's
ht colors advance and greet people so effec-
ly—they put everyone in a party mood!"

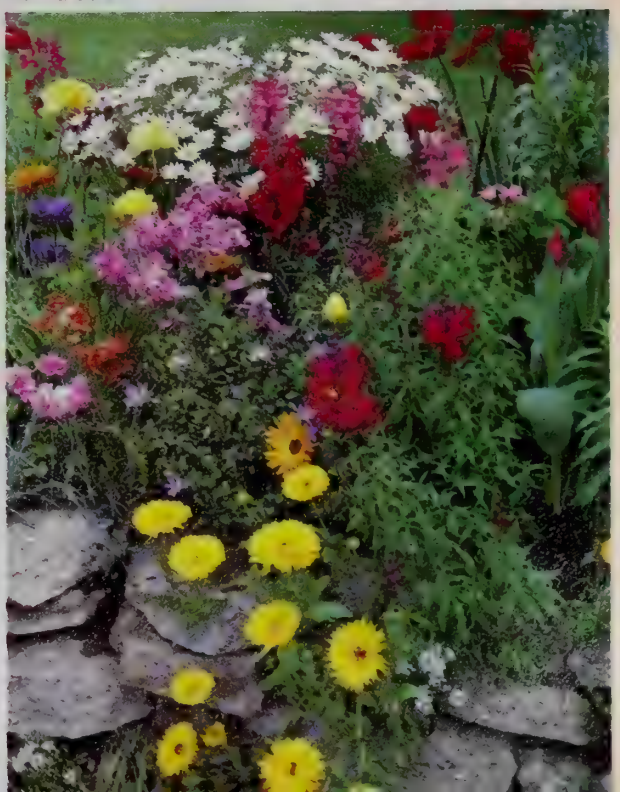


BLOOMING COLOR

Border bouquet includes pinks and a spectacular perennial penstemon, *left.* Ranunculus, purplish-pink stock, red nemesia, orange calendulas, and California poppies, *below, top,* are sparked with bits of white; and the reverse combination, *bottom,* has yellow, white, and splashes of blue felicia.



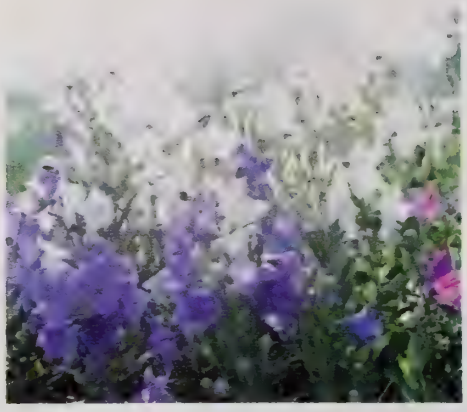
Marina Schinz



BLOOMING COLOR



Bright strawflowers against Dusty Miller



Balloon flowers sparkle with watery view



Xeranthemum, larkspur in drying garden

Raeanne Giovanr



LONG ISLAND GARDEN WITH FOUR-SEASON FLOWERS



parsley and chives, with a new twist



Rich red roses with zinnias, delphinium



Daffodils, apple blossoms ring a wreath



ll year round, Mary Millett
flowers: not only in an outdoor garden,
so in the lovely, lush dried bouquets and
ns she makes to carry the colors of sum-
nto the Long Island winter. Her main
border sits at the back of her yard, be-
the lawn and a distant marsh. To work
he view, colors are cool and misty—reces-
lues and whites, primarily, brightened
ellow and pink.

tuff my garden full of flowers; there are so
to try, and the fullness helps thwart the
from the marsh." Mrs. Millett starts low
uilds with blocks of color large enough to
id from a distance. The softness of the
and whites helps blend the different col-
ut she has to watch the whites. "Some-
they shine a bit too much. I've found that
with a lavender blush or a touch of yel-
re the easiest to work with."

ry flower in Mrs. Millett's main border
raduated from a smaller working garden
she grows most of her material for dry-
ut these days, all of her flowers have to be
us to grow and fabulous to dry, because
Millett has turned her passion into a busi-
For more about the flowers she grows,
he dries them, and arrangements like the
he did for Rock Hall, *right* and *above*, see
Garden page 142. □ *By Susan Littlefield.*
r: Babs Simpson





id Mrs. Daniel Millett's backyard border, left,
with flowers, some for drying, others to enjoy
Mrs. Millett's dried wreath, right, *in Long Is-*



RUSTIC BY THE RIVER

The simple life led by 19th-century families on the river and a childhood spent on a Pennsylvania farm made a strong enough foundation for Suzanne Bowden to build a cottage, and a life, in the gentle Tidewater area of Virginia called Wharton Grove



Above: *By the cottage on the Corotoman River, daisies mingle with herbs in the side garden.* Left: *White plaster walls set off antiques, collectibles, venerable wood. Wide dining-table planks came from the same tree as the floorboards did.*

For jugs of flowers, Suzanne Bowden of Weems, Virginia, may just gather some daisies or chive blossoms or red yarrow from her land. And that's somewhat the way she has put together her cottage—from a variety of rustic odds. In fact, when she built and furnished her house at Wharton Grove she used no blueprint, not even a sketch. For guidance she had the design heritage of that historic Tidewater area, the country-bred simplicity Wharton Grove grew when it was a 19th-century camp-meeting ground where families bunked in simple cottages. She was inspired too by childhood remembrances of a Pennsylvania Dutch farmhouse with its functional wood furniture. Other influences: her love for spare Shaker designs and the mellow ones of nearby Colonial Williamsburg. The resulting distillation is downright rustic—and highly personal. It's 21-inch-wide floorboards, roughsawn from a 200-year-old pine and "walked smooth." It's a hand weave tossed over an antique bench; oyster baskets stored on old beams. It's a dinner of just-caught shad served on heirloom ironstone; a feast of crabs piled on a handmade table at river's edge.



RUSTIC BY THE RIVER

When Wharton Grove was a 19th-century camp-meeting ground, families up and down the waterways came by boat each summer for lengthy get-togethers. "They made basic pine furniture then and there from the abundant pine," says Suzanne Bowden

Left: *Weathered a silvery gray, stakes in the façade are as much as 2 feet in di Porch pavers are marble dug from a nearby mansion, ruined by fire in 1729.*

Karen Radkai

Above: *Antique English bench is sole divider between living and dining areas. Sociable open plan lets everyone—anywhere in the room—enjoy the warmth and stonework of the fireplace and glimpses of the riverscape through windows opposite.* Right: *Field finds hang on plank front door.*



There is history built into every part of Suzannes Bowden's cottage, and antiquity—or the aura of it—in all its furnishings. The façade is made of salvaged trap stakes, those massive poles set down in rough waters by commercial fishermen to hold nets and their heavy catches. Some of the poles are from pines that grew over 100 feet tall. Suzanne had the logs mortared, then covered the inside with plasterboard and rough-finished plaster. Upstairs, the eaves shelter two bedrooms.

RUSTIC BY THE RIVER

Suzanne decided on an open plan downstairs—"I like the feeling of space, the free and easy movement." In spring and summer breezes flow in from the river; in winter, logs burn in two fireplaces, and a wood stove works continuously



Above: *Unadorned trap stakes make a fourposter for a cozy bedroom. Fireplace is one of four in the cottage.* Right: *Kitchen-breakfast area is open to dining room and tranquil outdoor views. Massive beams once held boats high in a repair yard.*

Suzanne, a former fashion model turned furniture maker, had an 1894 cottage on her property dismantled and then salvaged its gingerbread and planks to use for ceiling moldings, kitchen cabinets, and all the furniture she needed. "I've always loved old wood, enjoyed refinishing things. When I couldn't find—or afford—the antiques I wanted, I went into the furniture business!" Her first designs: garden chairs, similar to old-time camp-meeting chairs but revised "just enough so they wouldn't tip." All her Grove Primitive Country Furniture is of old "honest" wood and is handmade by local craftsmen who know the carpentry of pegs and dovetails. "I do the hand-sanding and 'steel-wooling' and finish the furniture with *many* coats of a simple recipe that's just enough to protect the wood." (It's 1 part boiled linseed oil, 3 parts paint thinner, 2 parts satin-finish varnish, brushed on—and rubbed "very hard with a soft cloth so there'll be *no* shiny spots.") ☐ *By Edith Sonn Oshin. Editor: Carolyn Sollis*

Karen Radkai



"I confess my bow sometimes snaps on the cadenzas of musical beds and orchestrated palates"

GUEST STORIES

By Mary Roblee Henry

YOU NEVER KNOW YOUR friends until they live with you" is an adage made blatantly clear to me with every passing season in Provence. As a place belonging to an American married to a French diplomat, our farmhouse in the Vaucluse is a magnet for family and friends. They come in droves. Mostly on bridged weekends, holy days—such as Easter and All Saints—linked to Saturdays and Sundays. Then, there is rarely a cool pillow in any of my six guest rooms, split between La Séraphine with its courtyard guesthouse, and L'Amandine, my husband's separate "book" house with its own pool. I run, in fact, a *relais de campagne,* a country inn. But without rates or rules. I refuse to post a list of thou-shalt-nots nailed like Luther's 95 theses to guest-room doors. Because I know they won't work.

To me, every guest is unique. Each one is a result of a specific culture. And what is culture? It is not just a passion for the arts, but an ingrained personal style: how you wake up in the morning, how you go to bed at night, how you pray, and, above all, how you eat.

Ours is not the haute cuisine of France but the ripe, olive-oil-slippery, garlicky, and herbaceous food of the Midi, the noon country, the Mediterranean, where the sun is king. Everything blooms, thrives, thrusts, yields. The abundance, thank heavens, is prodigious; the variety endless. For instance, our property, near Avignon, is quite small. Twelve acres of pines and vines with a restored 17th-century farmhouse, or *mas,* cliff-hanging from a hillside. Yet every year our four acres of vineyards produce 6,000 bottles of wine. (Our open house naturally means open *cave.*) Cherries and apricots are plucked from branches bending over our pool. Pressed from our own olives comes our salad oil, *extra vièrge.* From our lavender we distill essence for our eau-de-toilette. Our tisane is *tilleul,* dried lime-blossoms, often tied in muslin sachets and dipped, like a bouquet garni, in a warm bubble bath to calm shattered nerves—most often, I must confess, the nerves of the hostess, as my bow sometimes snaps on the cadenza of musical beds and orchestrated palates. But the Consecration of the House, like any memorable score, has its sharps and flats. Here, a few scores as played and settled at La Séraphine.



Ba•beth

To begin, the cast in residence: my husband and I, plus our menagerie. Four small white dogs—a Caniche and a Tenerife, who produced a pair of Canerifes. An aviary with fantailed pigeons, parakeets, a hen named "Poule-de-luxe," a rooster, "Coq-au-vin." Assorted orange Saxon canaries in blue-and-white Tunisian birdcages. One pond of carp, one of goldfish. Plus our guardian angels, caretakers M. and Mme. Jean Verdeau.

The Wedding

On the Quatorze Juillet—one never says Bastille Day—flags fly, bands blare, dancers fill the streets, and fireworks light the sky as all of France celebrates its national holiday. What better day for a wedding? Jacques, my dark, handsome stepson, will marry Claude, brown-eyed and beautiful, in the church of St. Denis in our village of Séguret. I plan garden parties at La Séraphine: a *fête champêtre* after the civil ceremony at noon; a *fête galante* after the religious ceremony in the evening.

In a whirl of excitement, I prepare the house, choosing a yellow scheme largely because clumps of yellow broom bloom. Black-eyed Susans and moony sunflowers spring like weeds. All look rustically romantic in baskets I place on steps and terraces, in fireplaces, on tables covered in yellow Provençal prints. Running out of yellow flowers, I call Mme. Verdeau, our caretaker's wife, to please strip her garden for me. Time is short. At noon, we must go to the village hall, where the mayor, swathed in the tricolor, will pronounce the solemn words that bind French matrimony to French law. I stay behind waiting for Monsieur Verdeau to bring Madame to finish the decorations. As she enters the salon, I detect a look of wonder on her face. Mistaking it for approval, I lead her to the library, the terraces, the dining room. "*Ravissante.* Beautiful no doubt for America. But in Provence we are superstitious about yellow. Yellow," whispers Mme. Verdeau, "means that within the year the bride will be deceived and the groom cuckolded." As one is married only once, or only once for the first time, I realize that we cannot turn this unique occasion into a farce.

Quickly we scour the linen closets for everything red, white, and blue. Racing into the garden we gather red roses and geraniums, white daisies and petunias, blue delphinium and sheaves of lavender. Monsieur Verdeau is devastated to see his garden plundered, but better anything than to be *cocu.* At lunch on the terrace, I am pleased to note that though the sun is a blaze of yellow, the champagne is only faintly so, and all trace of yellow has been removed from the bride's bouquet.

Piped by fifers and drummers, dancers in costumes of the Comtat Venaissin lead the bride and groom up the steep lanes of Séguret to the church for the religious ceremony. After a pealing of bells and a rakish firing of muskets, the wedding cortège proceeds to the Place de la République. There, under the spreading branches of plane trees, dancers dance the farandole as the

oung couple is toasted by the villagers ith a *vin d'honneur.* The party contines in our lighted gardens with copious uffets of food and our property wines ouring from kegs. Fireworks bloom in ne sky as the courtyard becomes a ancing place, and we cool off at midight in the pool. The hundreds of uests drift home at last. The *jeunes ariés* depart for parts unknown. No ellow peril has marred their marriage ay. This, I am happy to say, has been proper Provençal wedding.

HALLOWEEN

ll Saints and All Souls weekend, fallng as it does on the first two days of ovember, linked to the Feast of St. ubert on the third, signals the huntng season. Nothing feathered or furred scapes the guns of Séguret. Georges, ny French brother-in-law, and his ife, Giselle, arrive from Biarritz in eir sporty rancher containing a viious hound, 16 canaries in a wall cage at faintly resembles a Louise Nevelon cathedral, and ammunition. I put em all up in the remote book house. p at dawn, Georges stalks his prey. A orthy marksman, he believes in eatng his bag: limp hares dangled triumhantly by their feet. Having skinned is game, Georges jiggles a large jar nder my nose. "Blood! Blood! for ièvre Royal. Ask all the neighbors to inner." For three days, Georges and iselle take over my kitchen, commaneering every casserole, raiding the ine cellar for their marinade of Côteu-Rhone, madeira, and cognac. Vrapped in blue chef's aprons, conpiring fiendishly over the menu, they anish me to set the table.

As I lay the refectory table for 16, ntalizing aromas seep from the stove the dining room. "Seventy-two ours of marinating. Then twelve ours, and more, of simmering," they nform me, grinding the pork and livrs, pepper and thyme, sewing it into ne saddles, nesting them in a bed of nions and parsley. "And now . . . the lood." Within the hour, fumes engulf he library, settling on books like inisible mold. That evening in the bar, very drink reeks of the vampire. Grabbing my dogs from the fangs of Georges and Giselle's ornery beast, I eel up the steps to find my room perneated, my clothes, my hair, my bath owels, my bedsheets. I fling open the vindows. Light joss sticks. To no avail. s Georges some latent Gallic Sweeney odd? I am jolted out of my nightmare y the telephone. My husband will be rriving with more houseguests, and at :30 friends will troop in for this feast. stagger into the stench to find my inaws straining their marinade, adding nore of our red before skimming the grease from their royal rabbits. I am assigned such humble tasks as opening the pâté of thrush, sprinkling walnuts on the endive, spreading fig leaves for the tray of goat's cheeses, arranging the chocolates that are served only at the Feast of All Saints and All Souls.

Swooning, convinced that this will be the most disastrous dinner on record, I open the door to our guests. "Delectable! Extraordinary!" they exclaim as Georges, his dark eyes sparkling under his white *toque blanche,* plays the grand chef presenting the pièce de résistance to the table. Everyone is ravenous, swabbing up the gamey sauce, swilling Bordeaux and blood. "That's the secret—blood!" exult Georges and Giselle, grinning like pumpkins on Halloween, which is what *La Toussaint* is. Pale as a zombie, I nibble a boiled potato, vowing to resume my sweet-smelling Provençal cuisine after smearing the book house with that apt clichéed graffiti . . . guests, like fish, after three days, stink. . . .

CHRISTMAS

No festival counts more than Noël in Provence. In pour our houseguests, among them André, a television newscaster. Out come the *santons,* saint dolls, dressed as villagers at their trades, set in a lighted crèche in the library. We see them alive, singing and performing in the nativity play at our church in Séguret on Christmas Eve. At midnight we return for the feast of the *réveillon.* A meatless meal of seafood, it is followed by the traditional 13 desserts of Provence. Twelve, such as dried figs, raisins, quince, dates, white and black honey nougat, stand for the apostles; the 13th, a rather gluey apple tart called *la panade,* for the Christ. For hours, we sit at table consuming our chilled rosé and our tingling *mousseux.* When the candles are gutted and the moon wanes, we all crawl sleepily into bed. That is, all of us but André.

By day, soberly dressed in a dark suit and tie, André becomes a speed freak by night. Lacing up his running shoes, he takes to the hills, covering miles along the back roads around Les Dentelles de Montmirail, toothy peaks above our rival wine village of Gigondas. Returning at dawn, André unlatches the high portals that guard the courtyard at La Séraphine like a miniature fortress. A toe-curling creak rends the air. Our dogs burst into a frenzy of barking; our guests awaken in a frenzy of rage. By noon, coffee and croissants cleared away, my kitchen is another madhouse. I am awash in half-opened oysters, foie gras, chestnuts for the bird, the creamy yule log for Christmas Day dessert. André appears, robed and slippered and demanding, in my honor, a *real* *(Continued on page 144)*

WHO'S THAT KNOCKING AT MY DOOR?

"If I had my way, I'd choose tenants who would treat our house as if they felt themselves to be intruders"

AS SOON AS WE AGREED to give our house in Connecticut to an agent for summer rental my wife began cleaning places behind places, things beneath things, parts inside parts. She dismantled her Garland stove, her Cuisinart, Mixmaster, and orange juicer and scrubbed them with a series of esoteric brushes and astringent preparations.

"Wait a minute," I protested. "These people are prospective tenants, not inquisitors. What is this terrible penance you're doing?"

"It's *our* dirt," she said. "There is nothing so intimate as one's own dirt or so obscene as someone else's."

"I didn't realize," I said, "that we were inviting people to inspect our moral disintegration as well as our house."

"When I have time," my wife said, "we'll have a nice long conversation about all the things you don't realize."

This was one of those remarks wives make when they're too pressed to be tactful, and I returned to my study to ponder it. While she thought about the house from the point of view of the woman who ran it, I tended to look at it in the manner of a literary critic, a man for whom a house is mainly an ambiance furnished with metaphors.

I had my own apprehensions about renting to strangers, something we had never done before. My fear was that whoever lived here in the summer would learn too much about us, would read our house as someone might read your diary. While they might not see our dirt if my wife had her way, they'd see everything else: our tastes, our vulnerabilities, our sentimentality, our hopes, and even our fears.

Or was that going too far? Where could they see *(Continued on page 74)*

By Anatole Broyard

Who's That Knocking At My Door?

our hopes and our fears? I suppose they could see them in the lives we had designed for ourselves and our children, in the things we'd chosen to have and those we had rejected, in the way our rooms opened or closed on one another. There's considerable literature about the psychological significance of living spaces. We know a couple, for example, who have 73 art objects—I counted them—in their downstairs powder room.

Should we take down some of our pictures? Not the anonymous American primitives we collected, but the photographs of ourselves that covered the walls of the family room. There's one of my daughter and me when she was a baby, looking at each other with such a naked love that nobody but a blood relation should be allowed to see it. And one of my son, aged three, and myself as we walked into the water at the beach, our arms and legs extended in exactly the same way and at the same time, as if we were going to walk in harmony all through our lives.

Just as private is the picture of my wife at about the same age, wearing a white dress and a white bow in her blond hair as she makes mud pies in her backyard. She is looking up at the camera with such a happy expression that when I first saw this picture I resolved in that moment to marry her and ask her to make mud pies for me for the rest of my days.

Some houses are personal and some are impersonal: It's a matter of taste. Ours is decidedly personal. We're homebodies who spend a disproportionate part of our income and our energy on our house. It's a very old house, the original wing dating back to 1700, and we've always behaved as if its history was in some ways our history, too. We feel an obligation to the former owners of the house, even to its ghosts who sigh through the sashes, rattle in the walls, and crack their knuckles in the middle of the night.

My wife came into my study, wearing a scarf around her hair. She always does her cleaning in a Hermès scarf. "What about my flowers?" she demanded, as if renting the house was my idea, my infidelity. "Will they neglect them?"

"What about my books?" I countered. "Will they read them?"

"Are we sure we know what we're doing?" she asked.

"We need the money," I answered.

"Let's charge them an astronomical rent," she said.

"Yes," I agreed. "Let's punish them for borrowing our lives." I had already begun to believe that whoever rented our house would in some occult way rent our lives along with it. I was reminded of those schizophrenics who complain that someone is invading and influencing their personalities.

The emptying of closets and drawers would be a terrible ordeal. I could only compare it to the bleeding of patients in the 17th century, based on the theory that it relieved the pressure. The doctor would open a vein and the troubled blood would spurt out: My wife and I would open our drawers and closets and the malaise of our history would hemorrhage across the floor.

> *"My greatest fear is irrational, but no less real. I wonder whether our house will survive without us"*

The first people to come and see the house were a couple around 40 with two young teen-agers. They were mild-looking people, neither attractive nor unattractive, dressed in unclassifiable clothes. They ran their eyes thoughtfully over our country antiques and Oriental rugs as if they were not eager to take the responsibility for them. It was my impression that they were a bit daunted, not so much by their financial liability for these things as by the aesthetic burden they represented. They seemed to see our things not as enhancing the atmosphere of the house but as distracting them from their vacation plans, from relaxing and getting away from things. I got the feeling that our house had too much character for them, that they felt it as an imperative, like dressing for dinner. They didn't make an offer.

The next prospect was a pleasant divorced man in his 40s. He seemed to like the house, and I wondered how he could, because it was such an emphatically married house. Perhaps he felt nostalgic about his own former marriage or was planning to marry again. I hoped that one or the other was the case, that if he took it he was not going to infect the house with the spirit of divorce, like dry rot. As it turned out, his offer was too low and we had to reject it.

After him three witty men came in fur coats. They noticed everything and commented on everything. Certainly they appreciated the house, but it was also clear that they saw its authenticity partly as camp, as a kind of devoted earnestness to tradition that could no longer be taken seriously. While I showed them around, I wondered how I felt about having someone live in our house ironically, so differently from the way we lived in it. I supposed that in a sense it would be a relief. I imagined them acting in the house, as in a play, and I preferred this to someone's mimicking our way. I'm pretty sure they'll make an offer. I understand that offers are most often made over the phone by the agent, rather than face-to-face by the clients, because this would be too intimate, like bouncing on the beds.

While we wait for their offer or for the next prospects, I try to picture strangers living in our house. I see them sitting stiffly in chairs, or lying unnaturally in beds like figures in a wax museum. It's our house and nobody else can live in it with the same assurance. It almost makes me blush to realize how jealous of it we are.

If I had my way, I'd choose tenants who would treat our house as if they felt themselves to be intruders. They would approach it gingerly at first, befriending it by degrees, as you put out your hand for a dog to smell. They would maintain a custodial relation to the house and listen to it when it spoke.

I don't want a passionate couple, I'm sure of that. The traces of someone else's passion are like cigarette butts in the fireplace, half-empty glasses, knives smeared with pâté.

Will they be patient with the house's eccentricities? The doors or windows that stick or won't close, the light switches that have to be pressed in a certain way, the hot water that comes and goes, the uneven floors whose handmade nails keep popping up, the low beams that can give you a nasty bruise?

My greatest fear is irrational, but no less real for that reason. I wonder whether our house will survive without us, will continue to hold up when we no longer press from the inside. I realize now that I have always believed, without admitting this belief to consciousness, that it was only my will, or my wife's will and mine, that keeps this old, fragile, time-warped, and weather-beaten structure standing. If we abandon it, if we pull the soul out of this old body, how can it endure? □

EDITOR'S NOTE: Anatole Broyard is a daily book critic for The New York Times *and also writes the "Reading and Writing" column for the paper's* Book Review. *Later this year,* Atlantic Monthly *will publish the first chapter of his new novel.*

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PARIS TRANSLATIONS

NEW WAYS TO GRAND SPACE

FRENCH DESIGNS FOR LOFT LIVING ILLUSTRATE THE FREE-SPIRITED FRENCH INTERIORS CHAMPIONED BY CONTEMPORARY DESIGNER ANDRÉE PUTMAN



SCHOOL REDESIGNED FOR COLLECTORS

Once the schoolyard, the unusual Paris garden, *above*, was created for Eric and Xiane Germain by Philippe Sorenson. Rodin bronzes and Lalique bowl, *opposite*, inside girls' school renovated for the Germains by Michel Boyer.

BY ANDRÉE PUTMAN

Having been born into what is convenient to call the cradle of good taste, I felt very early on a desire to fight against that old French conception of the ideal, which seemed much like a teddy bear worn out by affection. Classic French style, caught in the trap of its own history, stumbles over tassels, sneezes among velvets and brocades, dozes in fake Louis XV armchairs, and is suffocated by its overly rich past: "Trianon" blue, "Empire" green, obsessively

From *French Style* by Suzanne Slesin, Stafford Cliff, and Jacques Dirand, soon to be published by Clarkson N. Potter. Copyright © 1982 by Suzanne Slesin, Stafford Cliff, and Jacques Dirand.



SCHOOL REDESIGNED FOR COLLECTORS

Selective, eclectic collectors, the Germains wanted a cool setting for art and their artist friends. Classic modern furniture—Jean-Michel Frank armchairs, Joe Colombo shell chair—shares the living room, *below*, with African pieces. In the bedroom, *opposite*, cotton voile panels framed in ebony slide to conceal the bathroom.



period rooms, and, worse, the re-creation of styles that were already tiresome in their time. One sees sinister domed bronze clocks exactly centered on mantels with, at their most horrible, candlesticks left and right. Worse still, the candles are never lit. Yes, one is quickly bored to death, and quickly driven to extremism. Too often Versailles lights up the hearts of the French. The spirit of Narcissus strolling the Hall of Mirrors has wreaked havoc. I find I have a score to settle with this renowned French taste.

Happily, one more and more frequently comes upon houses that are alive and free; homes that describe their inhabitants. Respectability and concern over sound investments have been abandoned in favor of charm, spontaneity, and eclecticism. This tendency toward the casual is nothing other than elegance, and this too, happily, one discovers more and more.

It is through an impassioned choice of furniture, objects, and spaces, and through the luxury of the unexpected that

houses sometimes are sublime. Thus, to decide how and with what we live, where we dine, where we sleep; to invest enough love in these choices is "to invent." These are where the currents of the life we lead flow, and where our personal preferences place their punctuation marks.

We must slowly savor our culture. Swallowed whole it becomes poisonous, a rich draft that turns people into idiots paralyzed by respect. If we learn to discriminate, to choose rather than merely accept, French taste and style can become remarkably fascinating. And as the proverb states, "the best soups are made in old pots." We will



Jacques Dirand

no longer be bound by old rules that don't work, but we will not have lost the flavor of our tastes.

It is rare in France to begin at zero; we know nothing of the blank page or of the music staff without notes. There is always an aunt, godmother, or grandfather to leave us a dresser or a table service. And if not, there are flea markets from which we can invent a past.

These old bits and pieces, which we tolerate in a kind of love/hate relationship, make a very good "fond de sauce." We throw nothing away, and our attics are no longer dumping grounds. One of the first shocks for French people arriving in the United States are those abandoned pieces of furniture one stumbles across in the streets, and which are sometimes great finds. On French sidewalks, one simply never sees such things.

"A certain idea of France," that beautiful, nationalistic expression of Charles de Gaulle, has, alas, somewhat contributed to the burial of first-class taste. Whereas, sometimes, an Anglo-Saxon nonchalance seems to be the key to success of a home.

I will always remember a Sunday visit to Connecticut. The address indicated the church square of the town, but it was *in* the church that this great lady I had come to see was camp-





PARIS TRANSLATIONS

HIGH-TECH LOFT FOR AN ART DIRECTOR

Designed by Andrée Putman and Jean François Bodin for Stan Levy, open kitchen-dining-living area faces wall of factory windows. Eileen Gray rug is a reproduction, dining chairs are '50s American. Undercounter cabinets have wire-mesh-glass doors.

THREE-LEVEL CO-OP IN A RECYCLED FACTORY

Winding, precisely tiled stairs, *opposite*, connect the ground-floor bedrooms, center living-dining space, and the work area at the top of Daniel Rozensztroch's loft. Modern Danish woodburning stove, *below*, faces the sitting area. Beyond, a greenhouse-like structure encloses the kitchen and separates it from the dining area.



Jacques Dirand

ing. I entered and discovered a huge "living room," with silk parachutes forming a ceiling "to hide the somewhat excessive height of the steeple." An unforgettable improvisation where a practical solution became poetry.

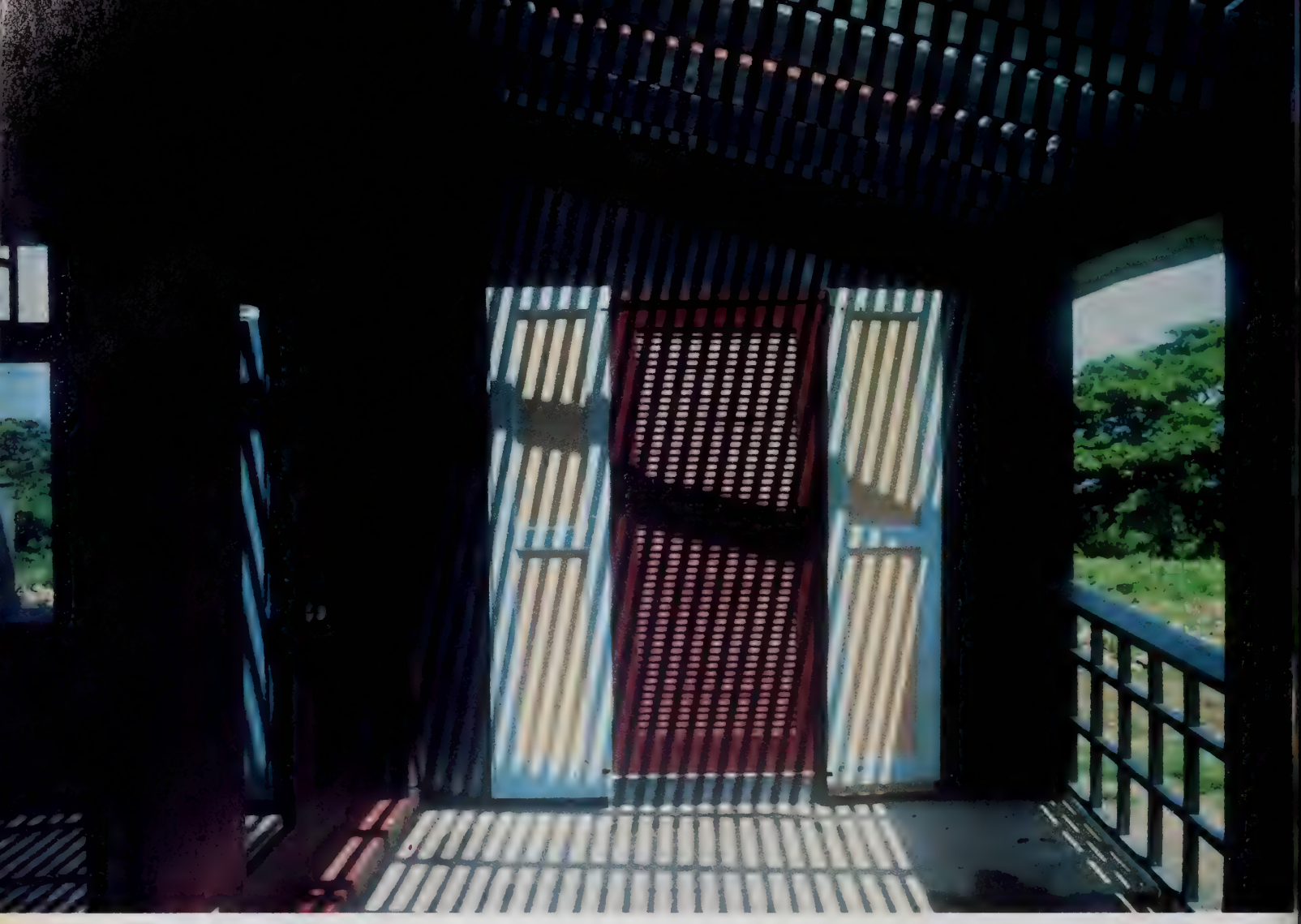
Only a kind of freedom allows an effective mixture of rich and poor: the lady who wears Saint-Laurent clothing with jewelry from a five-and-dime; the adventuress who uses haute couture fabrics to upholster her chairs; or the mad woman who sets her table with a mixture of sterling silver, antique lace, and paper doilies. We are moving away from the style of "Sunday finest" toward more courageous contrasts. The most precious golden and silver boxes imitate the most modest woven straw baskets. Elegance sometimes derives from this false modesty, from this sophisticated trompe l'oeil, from this insolent pirouette. When everything is too beautiful, we see only what it costs. So what? There is no talent in that. As my father said when leaving an overly done house: "Lots of taste and all bad." □



SIMPLE ISLAND MANOR

On the island of Nevis, one of the British Leeward Islands, a young farming family from Vermont has built a new plantation house, left. Designed by the young Houston firm of Taft Architects, it combines local West Indian building traditions and the classical style familiar to the first English settlers of this small Caribbean outpost. Below: The great room.





SIMPLE ISLAND MANOR
BY MARTIN FILLER

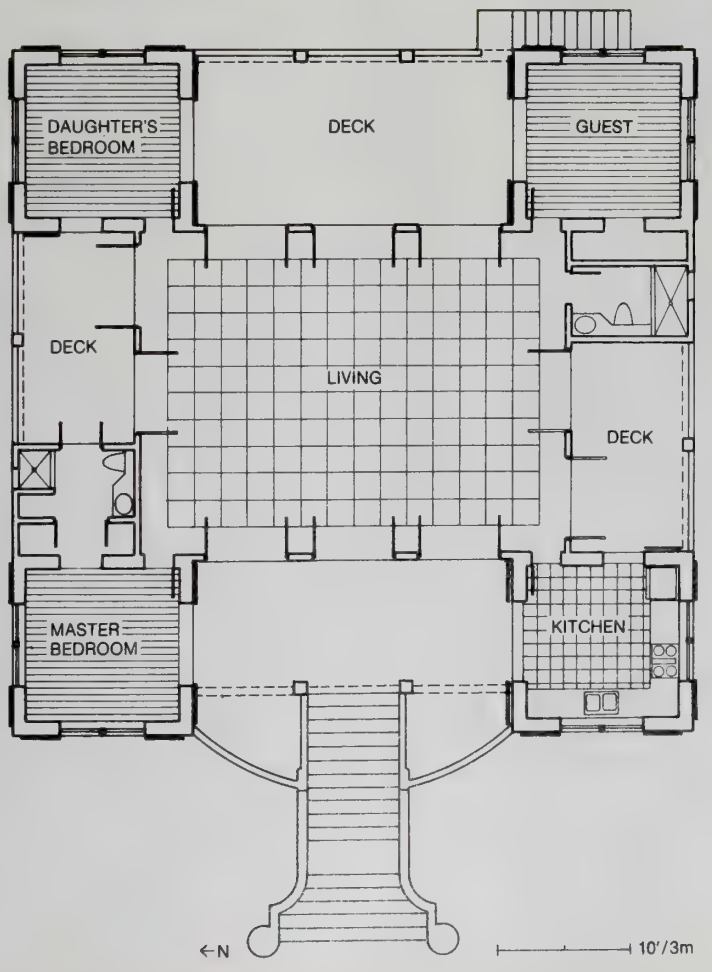
The Talbot house commands its site with the calm assurance of one to the manner born. Its four-square solidity, unpretentious materials, and mixture of the functional and the traditional make it a perfect solution for its time and place

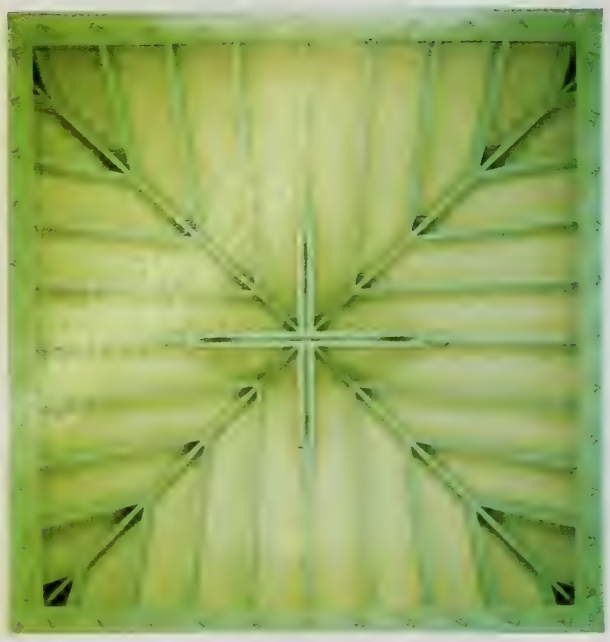
Every Caribbean island has its share of expatriates fro northern climates, people who were lured by the simp life in those places that for most of us are just vacati spots. But one young American couple, Tom and Debb Talbot, had something else in mind for their lives on island: the kind of place where they could put down n roots, literally. They own a maple syrup farm in Vermc (with a house they built themselves), and not long ago th decided to look for another farm where they could spend t six warm months of each year when their syrup farm is id The Talbots wanted a place with agricultural possibilities a one that, like their part of Vermont, was relatively remote a possessed an unspoiled natural beauty.

They found their dream on the West Indies island of Nev one of the British Leeward group, near the point at which t Antilles begin their gentle downward curve toward Sou America. Nevis, so far mercifully spared the tourist hord has been described by travel writer Ian Keown as "sligh spooky, slightly mystical, with old plantations, tumbledo villages, lush forests, and mountains with their heads in t clouds." Halfway up such a mountain, Nevis Peak (the d mant volcano that is the island's highest point), the Talb bought an old copra plantation for growing citrus fruit, a then began looking for an architect to design a new "gr house," as the manor houses of Nevis plantations are call In Vermont, Tom and Debbie Talbot, who are in their m 30s, chose an alternative way of life much influenced by t social values of the late 1960s. On Nevis, their choice was t same. They wanted a house of the utmost simplicity, unp tentiousness, and integrity of materials and design, but th also wanted a thing of beauty.

Photos by Taft Architects

The exterior of the Talbot house, above, reveals everything about its interior layout, right. Four identical red-roofed pavilions contain a single room each (three bedrooms and the kitchen) on the main living level, with garages and storage space beneath them on the ground floor. The large central space framed by the quartet of corner rooms is the family's all-purpose great room for their shared activities. The floor plan echoes the formal symmetry of the great English Palladian country houses, but here serves the practical purpose of allowing maximum ventilation for each of the rooms. Above left: The house has four decks, one on each exposure.





SIMPLE ISLAND MANOR

They eventually turned over those rigorous requirements to the small Houston firm of Taft Architects, whose three young partners—John Casbarian, Danny Samuels, and Robert Timme—have attracted attention lately with designs that manage to evoke traditional and vernacular architecture without being either overly nostalgic or overtly imitative. The Talbots felt that their needs would be well met by Taft Architects' forthright approach, which in these days of Post Modern posturing is about the last thing one can expect from most ambitious young high-style architects, who sometimes seem as though they want to cram all of architectural history into a single building.

A trip to Nevis with their clients significantly affected Taft Architects' thinking about their design. It opened their eyes to the distinctive local architectural style on the island, put into sharp contrast by the houses previously built there by other

Decoration is employed to emphasize the strongly expressed structural elements of the house. Above: View up into master bedroom's rafters. Below: Three variations of floral stencils.

Each room is wrapped in a ribbon of stenciled flowers and painted in a different pair of complementary colors







Photos by Taft Architects

Americans, which the architects felt could just as well have been in Miami Beach. They found the indigenous house style on Nevis to be a colonial version of 18th-century English domestic architecture reduced to its barest essentials. To the imported format were added uniquely local elements: native materials — cut stone and timber, for the most part—and symbolism specific to the island—pitched tin roofs painted bright red or dark green as a token of neighborliness.

Taking those cues, Taft Architects came up with a design that distills the very essence of the Nevis great house. The floor plan of the Talbot house is simple in the extreme, like that of an English squire's country seat. Solid, cut-stone corner pavilions give it a dignified symmetry. As in Palladian houses, the main living floor is raised one story above ground level, which is in turn used for such utilitarian functions as storage and housing vehicles. At the center of the main floor of the Talbot house is the great room (corresponding to the Hall of an English country house), a large, rectangular, all-purpose living space that leads off at each of its corners to one of the four pavilion rooms: the master bedroom, the room of the Talbots' six-year-old daughter, Jemima, a guest room, and the kitchen.

The great room and the four corner chambers share a basic decorative premise. Each is painted in a different pair of pale complementary colors, the only applied ornament being a stenciled frieze of stylized flowers (inspired by the native flora of Nevis) that encircles each room just below the beautifully crafted exposed rafters. There is no electricity, again in keeping with the clients' wish for self-sufficiency and a simplicity that verges on the Spartan. All interior lighting comes from kerosene lamps, including an ingenious kerosene chandelier devised by the architects. Indeed, one might not even guess that this thoroughly appropriate house for its owners, its setting, and its moment in architectural history was designed by professionals at all. In an age when the cult of the designer has made ostentatious, status-obsessive labeling the rule rather than the exception—in architecture as much as in women's fashion—this modest yet winning house is as refreshing as the breezes that blow about it on Nevis Peak. □

Editor: Elizabeth Sverbeyeff Byron

The master bedroom, right, opens widely in three directions. To the south is the entry deck, shown here with its glass doors and transom windows flung apart.



FOUR NEW FEMININE BEDROOMS

Not For Sleeping Only



Above: *Cynthia Warrick Kemper.* Right: *On the headboard, Edward Kienholz's* The Marriage Icon. *Gauguin's monotype* Tahitienne *on table at right of bed. Antique family furniture, like the cockscomb chair in the bathroom, below, brings heritage to the modern space. Painted plaster mural by Ned Smythe.*

"This bedroom gives me an instant glow," exclaims Cynthia Warrick Kemper, who asked designer John Saladino and project director Kevin Absec for a warm, feminine space. They blended muted "makeup" colors with sensuous fabrics and fur and placed the bed diagonally "to set off another rhythm in the room." The headboard is a library for writer-critic Kemper, who often works propped up against its angled, carpeted surface. "It's also a wonderful perch for watching people on the street below," she laughs. Satin chairs at the foot of the bed are arranged for conversation. Like all the new chairs in the room, they were designed especially wide, so Kemper can curl up her feet when she sits.

The bathroom "has made a Marie Antoinette out of me," declares Kemper. "I spend a tremendous amount of time here, having breakfast or relaxing in the terry-cloth chair (its slipcover goes right in the wash). And the whirlpool tub is one of the great antidotes to hectic city life."



Peter Vitale



Joshua Gree

FAVORITE PHOTOGRAPHS, BOOKS, AND EXUBERANT APPLE-GREEN ACCENTS GIVE A VERY PERSONAL STAMP TO THIS INTIMATE UPSTAIRS BEDROOM/OFFICE, FAR FROM THE REST OF THE HOUSE

Above: *Country shutters and a multitude of gardeny prints give this bedroom–sitting room a fresh outdoors air. Books and pictures of the family add to the charm.* Below: *Amber Walker at her desk.*



NOT FOR SLEEPING ONLY

"Speaking from a woman's point of view, I think we use our bedrooms more than any other room, don't you?" queries Mrs. A.L. Walker of New York. "I absolutely *live* here! I write, sew, do needlepoint, watch television, and 'keep the home fires burning' from this all-important command post." As a board member of the Britain Salutes New York festival next spring, Mrs. Walker has a clear-cut need for a place to do her organizing, "and this penthouse room, which opens onto a terrace, is the perfect hideaway," she says. Mrs. Walker did the decorating herself, exchanging faded fabric-covered walls for fresh apple-green wallpaper. "I've always had a green bedroom, in both city and country," she explains. "I know it's not everyone's favorite color, but to me it's peaceful—it reminds me of grass and meadows. And I think the green looks well with all the black in the room. The needlepoint rug has been here for ages, and I covered the bed with some chintz I already had." Because so many of the pieces in the room are old, shutters and doors were antiqued to blend with the mood. "The mirror is French. I found it in London. It's rather large, but just right for that space between the windows."

WITH A CURTAINED BED FOR A CENTERPIECE, THIS OLD-FASHIONED FLOWER-FILLED BOUDOIR BRIMS WITH FEMININITY

Not only a place to rest, Lydia Mann's bedroom is also "a cozy place to come home to—which is especially important to a woman like me, who travels a lot," she says. It's also a room where personal collections and treasured pieces of furniture have places to shine. The show-stopper is the 18th-century Louis XVI bed, which Mrs. Mann and her decorator, George Clarkson, bought at auction. To keep the small room as open as possible, the bed's footboard was removed. Sheathing the angled bedposts are airy embroidered bedhangings lined in a tiny-print cotton for a wash of subtle color. More embroidered panels at the windows give a measure of privacy and at the same time admit light. In keeping with the feminine spirit of the room, chintz curtains are topped with a serpentine-edge valance. The walls are covered in a strié-effect wallpaper and hold Mrs. Mann's collection of floral watercolors from all over the world. Another collection—porcelain demitasse and teacups, started for Mrs. Mann by her mother years ago—is housed in a Sheraton vitrine by the window.



Bruce Wolf

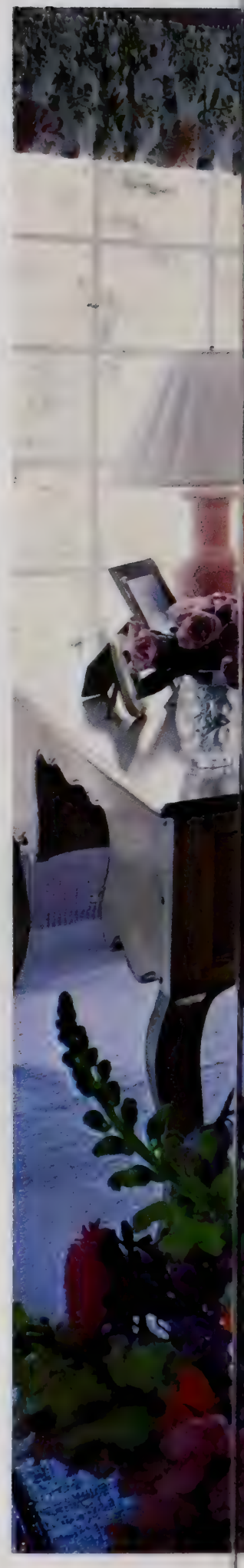
Left: *Mrs. William Mann, relaxing at home.*
Below: *The tiny English chair at the foot of the bed is a favorite of Mrs. Mann's. A 19th-century cabinetmaker's sample, it was taken around the countryside in those days as an example of the tradesman's larger works.*





A YOUNG-SPIRITED ROOM SHOWS ITS FRESHNESS AND VERVE WITH A PARADE OF COLORFUL PRINTS, LOTS OF SAUCY RUFFLES, SMOCK-TOP CURTAINS, SOFT SEATING





Top: *Dark beauty Kris Kardashian surrounds herself with all the colors she delights in.* Above: *In her bathroom, Kris's collection of Lalique perfume bottles and porcelain bunnies decorate the travertine-topped dressing table. Open shelves, reflected in the mirror, show off towels in Jordan-almond colors.* Right: *Windows by the desk were lengthened to the floor for a full view of the backyard gardens, pool, and tennis courts below. "Lily" floral chintz on walls and sofa from Vice Versa division of Donghia Textiles.*

Says Mrs. Robert Kardashian, "My bedroom is like a little apartment—an afternoon retreat where I can make calls or write letters, and an evening place for my husband and me to read and relax alone. He doesn't mind all the ruffles and flourishes—in fact, they make him feel quite pampered." Charles Toepel of Donghia Associates' new California office combined a medley of patterns for a room that's "as cheerful as Kris herself." Walls in her bath are upholstered. Details, see Shopping Information. □ *By Mary Seehafer. Editors: Kaaren Gray, Babs Simpson, Joyce MacRae*

Charles White





Russell MacMasters

PANORAMA ON THE PACIFIC



Between sea and hills, a transparent California house

Weekends are sacred, and when they arrive, every household strikes its own balance between seclusion and society. To the Joseph H. Flahavans, the perfect retreat is a private cove an hour from San Francisco—with conifer-rimmed hills, tame surf, and soft wind blowing through the sea grass. They asked architect John C. Walker of Walker & Moody to design a "simple, stark house" that would bring the outdoors in—and amply accommodate friends and festivities.

A guest wing, patio, and one lofty room for living and dining take entertaining in stride. Jane Flahavan's wicker-and-sailcloth scheme is a complete change from the silks and Oriental carpets of their city apartment. Modern furnishings set off the tall dough tray and spool rocker (*overleaf*) from Pennsylvania ancestors.

In the stark white living room, left, textures provide visual warmth: wicker, a flokati rug, a concrete mantel that took its woodgrain from the planks of its mold. Jane Flahavan did the paintings, "bamboo" table.

The house is filled with reminders of sojourns abroad: from Italy, a white market umbrella and the blue Fortuny fabric under the glass top of the cocktail table. From Hawaii, yellow patchwork pillows and flowering ginger for the garden by Jane's art studio. France is an annual pilgrimage to find the personalized faïence Jane imports as part of her consulting business on art and accessories, Finishing Touches. Jane heeds her own advice, frequently switching elements to alter the decorating mood. Current favorites are the batik geese pillows by Julie S. Haas.

Jane keeps a guest diary so she can make sure friends always see, eat, and do something new. The Flahavans' day starts at sunrise with a run on the beach. Afternoon catnaps give everyone a second wind. And on cool nights a frequent finale is a log fire scented with mulberry chips and Tahoe pinecones.□ *By Margaret Morse. Editor: Dorothea Walker*



PANORAMA ON THE PACIFIC

"We did the house all in blue, white, and yellow—Monet's colors"

Greenhouse-style windows capture the light, sea view, and sunsets. Nautical pulleys and cleats control the shades. Joseph Flahavan hung Richard Hart's fish talisman by the glass door to bring the house (and his salmon-fishing expeditions) good luck.



acMasters



COLORS FROM TH DESERT

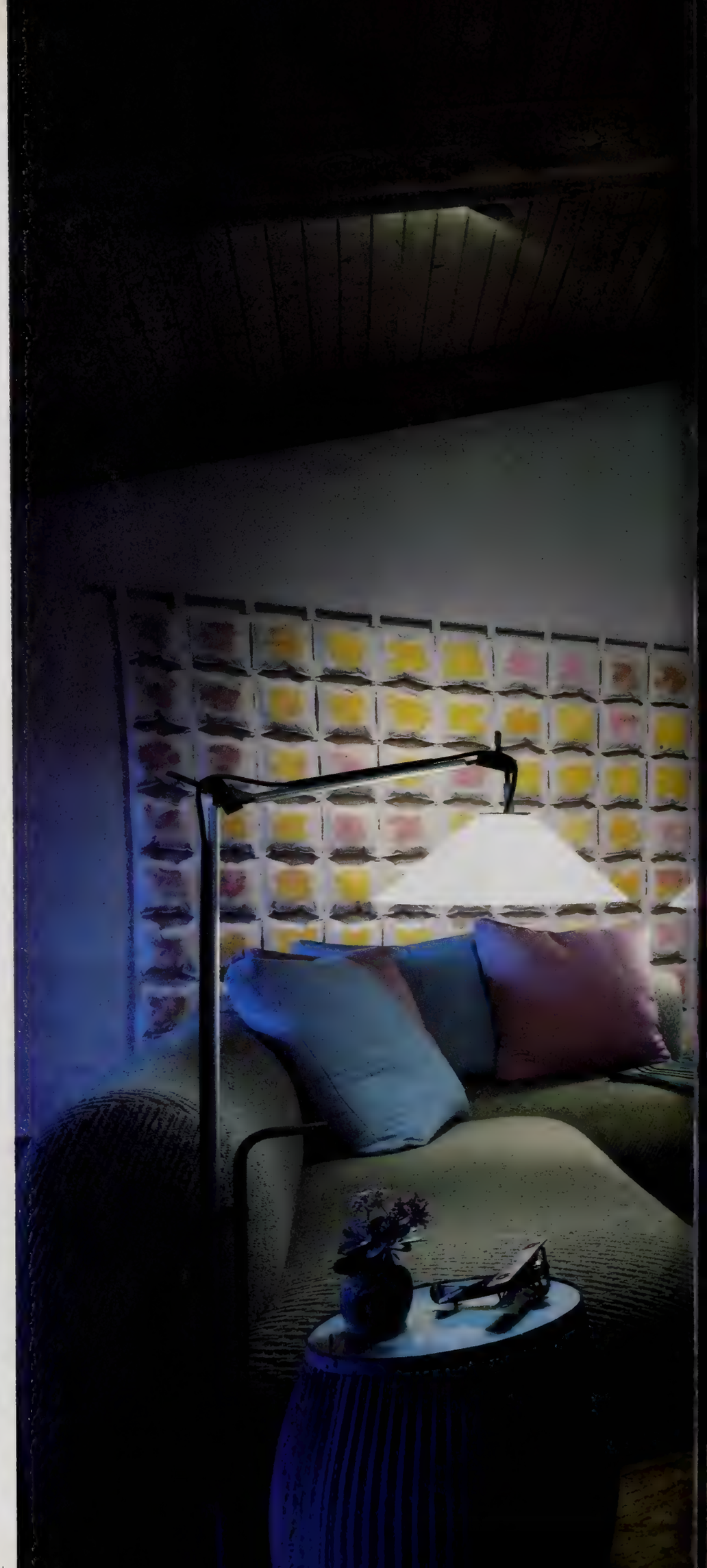
Though they often travel around the world, Dr. and Mrs. Marvin Leaf have an inextinguishable need to return to the California desert. Enveloped in starry nights, the perfect desert stillness, the soft, pure, changing hues of the landscape, Palm Springs is to the Leafs "the most tranquil place we've ever known."

Thriving in the desert, pink petunias, bougainvillea, begonias, and African daisies fill the terrace, right, and overlook tiled Jacuzzi. For informal entertaining, the dining table, left, is set with sunset-colored pottery and poppies in terra-cotta pots.



DESERT COLORS

Propeller over fireplace is from a dirigible that once ferried the English Channel. Teabags *by local artist Patrick Murphy was commissioned as both a soft sculpture and an element to absorb sound in the room.*



"We wanted our house to be compatible with its surroundings," says Mrs. Leaf, a travel agent in Los Angeles, whose husband is a dentist. "To transplant a city house to the desert would have missed the point." Designer Wayne Williamson began by paving the floors with sand-colored Rocky Mountain quartzite. Next, he gave the walls an adobe finish, replaced sprayed-on ceilings with grape stakes, and built in two hearths for fireside seating.





David Glon

Torchères behind fireplace were made from wire hanging-plant baskets covered with plaster. Old embroidery above shelf and Navajo blanket on sofa are from Mrs. Leaf's extensive fabric

DESERT COLORS



Into the dusky-pastel living room Williamson and Mrs. Leaf put her rugs and textiles and Dr. Leaf's model airplanes, two of which landed on tables Williamson devised from old English galvanized-sheet-metal washing machines, turned over and topped with glass.

DESERT COLORS

Ceiling in master bedroom is made of split-cedar stakes used to train grapevines. Wicker chaise was found in Mrs. Leaf's mother's basement and covered in a favorite quilt. Painting above banquette by Sister Mary Corita. Shelves by bed display California pottery, art objects from around the world.



The bedroom's Mexican tile, industrial carpeting, and ethereal colors welcome dawns and sunsets through steel-framed windows, like those in the other rooms, whose design Williamson discovered in a Frank Lloyd Wright house. "There's not a corner in the house where we're uncomfortable," says Mrs. Leaf, and their love for this desert home keeps them there four days a week. □

By Mary Alice Gordon.

Editor: Joyce MacRae





The pleasure is back.

BARCLAY

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Regular, 1 mg. "tar", 0.2 mg. nicotine av. per cigarette, FTC Report Dec. '81; Menthol, 1 mg. "tar", 0.2 mg. nicotine av. per cigarette by FTC method.



A White House chef designs for the summer: strawberries against a pattern of lemon and raspberry sauces

Roland Mesnier's light and pretty way with summer fruits

Ken Hom's eclectic East-West recipes for seafood and vegetables

Zinfandel, the mysterious, versatile all-American wine

FRESH FRUIT FANCIES

Roland Mesnier is like a fashion designer who works not in fabrics and lace, but in buttery dough, fruit, custard, and frothy egg white—all the media of the pastry chef—and puts out a completely new line for each season. "This is my summer collection," he says, of a display of fruit-based desserts that are as cool, as light, and as pastel-pretty as summer dresses. And, as he puts the finishing touches to the apple wings on the coconut ice cream Birds of Paradise, he adds, "I will not use them again."

Exotic flower: poached peach and plum petals in a pool of plum sauce



Arnold Rosenb



Blueberry fool: creamy but light Italian meringue with puréed berries



Pineapple beau rivage: naturally sweet sherbet and fresh apricot sauc

By Marian Burros

Mesnier tires of the same desserts season after season. "Wherever you go, you always know what the dessert is going to be: three flavors of sherbet and fresh fruit," says the 38-year-old White House pastry chef. "I think there is more to dessert than that. I want to use fruits in different ways."

Even as a 14-year-old apprentice in France, Mesnier would "sneak on the side and try new combinations," some of which, he admits with a smile, didn't quite work out. But Mesnie experiments are what set him apart from other practitione the art who choose to repeat certain hallmark desserts aga and again, and consequently he is a leader in the nascent American culinary movement.

Mesnier began to change his desserts long before anyon talked of nouvelle cuisine. His goal: to lighten them witho

Uncommonly pretty, naturally sweet designs for dessert

lon custard: the elusive flavor of cantaloupe accented with port wine



Grape charlotte: mango sauce hides a surprise of raspberry pinwheels





d of paradise: coconut ice cream for the body, apple for the wings



Raspberry floating island: adrift in kiwi sauce patterned with fruit

anging their quality. He replaces cream with egg whites, luces the amount of sugar by using very ripe fruit, and vors sparingly with liqueur.

iqueur, I now think, can kill the delicate flavor of the fruit," he says. "It's more difficult to make a sauce of o or three fruits and bring out the flavor of each fruit than throwing in Grand Marnier. And it's more challenging."

He also uses whipped cream sparingly. "Many times," Mesnier confesses, "restaurants cover their mistakes with whipped cream and maraschino cherries."

Like so many younger chefs, Mesnier does not hide behind his whisk. Though he gives few interviews, he teaches classes in professional baking at *(Continued on page 118)*

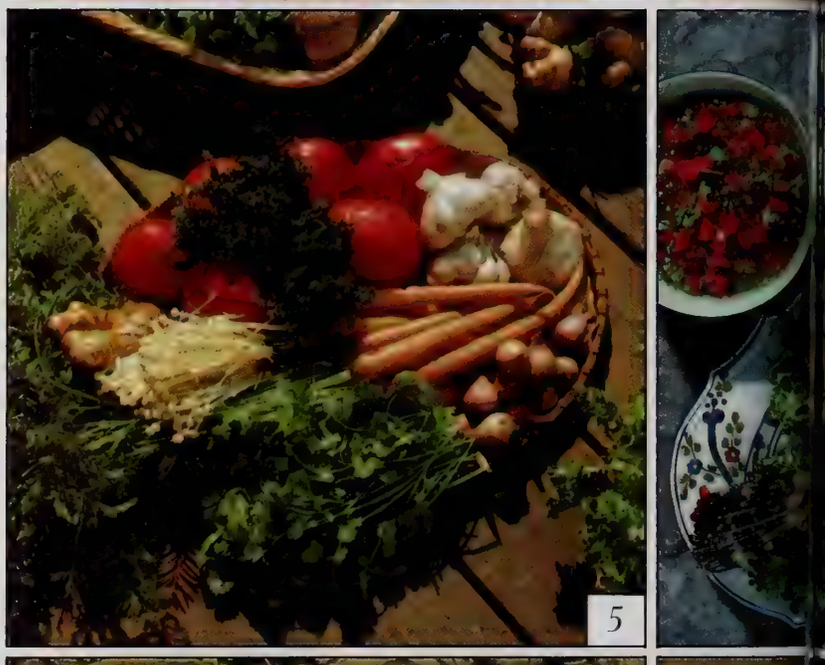
EAST MEETS WEST

Ken Hom is a Chinese-American who once toiled long and hard—and from an age that defies some of the child labor laws—in a Chinese restaurant. In spite of this early experience, or perhaps because of it, Hom later went through a French period, which developed during the years he lived abroad, studying film. "I was a true Francophile," says Hom, whose sideline during the period was acquiring a practical educa-

Continued on page 124

Ken Hom (1) offers fresh seafood (2) for summer, prepared in his own Ea

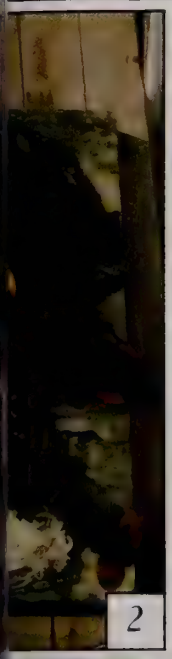

1


5


9

vegetables (5) are used freely. Rockfish (6), deep fried in a wok, is served scallops and eels with mushrooms and kumquats (9); a California seafood

Snapper (3) is steamed, a classic Chinese method, but the flavors are from Provence. Western as well as Oriental seasonings (4) and


2

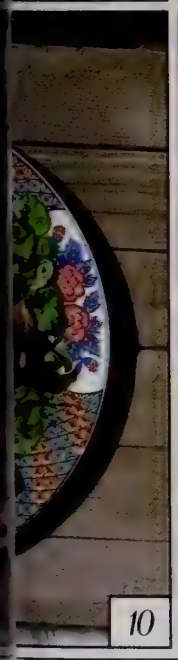

3


4


6


7


8


10


11


12

Raul Vega

il sauce, while shrimp (7) is stir-fried with carrots, asparagus, and bok choy. The only rule is supremely fresh ingredients (8) such as Chinese noodle cake (10); grilled seafood with ginger mayonnaise (11) or faux pasta made entirely with vegetables (12).

DINING IN DINING OUT

EDITED BY CAROLE LALLI

HAUTE ECONOMY

Some of Los Angeles's most fashionable restaurateurs, having noticed more than just a few empty tables lately, especially on weeknights, have struck back with irresistibly priced three-course dinners. Like the prix-fixe lunch, the special menus allow the savvy gourmand to experience some of the food, and all of the ambiance, at such posh spots as Le St. Germain, Ma Maison, and the gorgeous L'Orangerie—at prices ranging from $20 to $25. To test the treatment a thrifty diner can hope to receive, one L.A. critic also ordered the cheapest bottle of wine at L'Orangerie (on a list that includes more than one offering at over $1,200) and happily reported no subsequent loss of dignity. *C.L.*

COOKBOOK PARTY

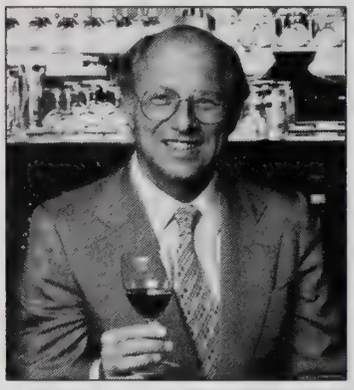
We stopped in at Saks Fifth Avenu flagship store the other evening, whe a party was underway for *The Silv Palate Cookbook* (Workman Publis ers, $16.95). The Silver Palate open as a gourmet takeout shop on Manh tan's West Side in 1977; the line jams, chutneys, and other condimer moved into Saks a year later. Sin then it has been going like mad jumping from 86 outlets all across th country to 450 in the last two years. A in all, about 500 turned out for the la ish buffet, and to congratulate Shei Lukins and Julee Rosso, the company founding partners. The book reflec much of the style and charm of namesake. There's glazed blueber chicken, for instance, made with th stellar Silver Palate blueberry chutne and black fruit salad—black cherrie grapes, and blueberries under a sou cream sauce. In addition, the text scattered with bits of lore—quotes suc as this from Gaugin: "No mean woma can cook well." *C.L.*

TALKING ABOUT: LOCKETTS OF LONDON

"Ahhh, *oui,* Mssr. Berkmann," the voice from St. Tropez trills. We imagine the blues and whites and greens of a cloudless Mediterranean morning. "No, no, Mssr. Berkmann, eez gone to Roma and Looondon."

Foiled again. We had missed this elusive restaurateur on our recent visit to London. We have since dialed him at the Excelsior in Rome, held the line for him at the Hotel Sacher in Vienna, and just stammered and sputtered in menu French to his housekeeper/wife/friend in the south of France. But alas, Joseph Berkmann is on his way back to London, where he dazzles the town with his six restaurants. The one we are interested in is Locketts, considered by many a premier example of fine English cooking.

Yet earlier, while we are in London, Germano Prina, the suave young Swiss-Italian manager of Locketts, stands in for Mr. Berkmann. To begin, he has recommended the warm, musty soup made from Stilton cheese or the ramekin filled with Arbroath smokies (tiny smoked haddocks from Scotland) baked with whisky and cream. Both are memorable. Then there's the spiced brisket c beef that spends two days marinating before it cooks for hours i peppercorns and Guiness ale; juicy fillets of pork loin glazed wit honey and cranberries; herring roe sauced in lemon and mustard lemon sole under a crab sauce; Dublin bay prawns; steak an kidney or venison pies. And a daily selection of game that might include grouse, quail, hare, or wild duck. The overcooked vegetables, however, are not to ou liking nor worthy of this kitchen.



Joseph Berkmann, whose restaurant upholds English tradition.

Indeed, there's a wonder to the cooking at Locketts (proudly English but with a West Indian accent added by Raphael Mullings, Locketts's Jamaican chef, formerly of the Connaught). But there isn't chic; for that one will have to go to London's Gavroche or Berkmann's own Genevieve. This is hearty, substantial English cooking, prepared with a magician's touch.

The restaurant dates to the 17th century but moved seven years ago to its present location, on Marsham Court, near the Houses of Parliament, as the bespoke male clientele suggests. The wood-paneled room is, in fact, a blur of blue and gray and black pinstripe (with the exception of a table of four ladies commenting on the Scotch salmon, potted shrimps, the grapefruit baked with rum, as well as the weekends in Kent or Sussex). At 2:30 an alarm sounds, and within moments the room is empty. We, too, begin to leave, concerned that yet another shadow hovers over England.

"Relax," says Germano Prina, who tells us it's only the division bell, which means that a vote in Parliament is about to be taken (in eight minutes, to be exact). Indeed, he boasts, only four restaurants in all of London can claim such a tie with Parliament. We are also told that Mrs. Thatcher often lunches in one of the private rooms upstairs ("She likes simple food—a young roasted spring chicken, perhaps").

We relax as the pastry cart moves toward us—we are hypnotized by the black currant cake, fresh English raspberries, and various trifles; by the bakewell tarts, pumpkin-orange Egon melons from Israel, and the crystal bowl of green figs and syrup.

Sipping a glass of remarkable claret, we silently toast the peripatetic Mr. Berkmann and his singular restaurant. We wonder what adventures could remove him so far from so much charm. *RICHARD STORY*

NEW BOOKS: SIMPLIFY YOUR PARTIES

Elizabeth Schneider Colchie's *Ready When You Are: Made Ahead Meals for Entertaining* (Crown, $15.95) is hot off the press to help take the heat out of the kitchen. Not only for summer entertaining, however, this illustrated book is a handy guide for easy entertaining all year round.

This book is divided into seasonal menus and shows how ahead-of-time planning, shopping, and cooking can result in carefree entertaining with no last-minute sauces to whisk or delicate desserts to compose.

Entire chapters on main-course salads and meatless meals reflect the author's up-to-the-minute awareness of changing eating habits and interests in diet and fitness. Although this is not a "teaching" book, recipes are clear, concise, and easy to follow—perfect for the intermediate-level cook. The book is well-written, chatty, and as pleasurable to read as it is to cook from. SALLY RIAN

THE RESTAURANT REPORT

In a recent interview, Warner LeRoy confessed what many long had suspected. "I don't know what good taste is," he told the *San Francisco Examiner,* and to prove it, he has given the city Maxwell's Plum, in Ghiradelli Square. Seven million dollars has been spent to convert the space once occupied by a Mexican restaurant and a bratskeller into the West Coast branch of LeRoy's highly successful New York restaurant. The new restaurant multiplies by about 10 times the size and intensity of decor of the original, which may seem incomprehensible to anyone who has been there.

Mr. LeRoy, a rather substantial fellow whose wardrobe runs to sequins and brocade, is not known for understated elegance. But then, he never has made any claims in that direction and there is no point in criticizing him for it; his efforts are all big statements, and that probably is the key to their success. Words like "showman" and "impresario" are used as often as "restaurateur" to describe LeRoy, and with his showbiz background—he is the son of Mervyn LeRoy, the director who made *The Wizard of Oz,* and a nephew of Jack Warner, who ran Warner Bros. in a way that defined the word "mogul"—it is no wonder.

LeRoy favors the style of the turn of the century and that is where he has found his main decorating references. He is not alone, of course. Whatever the quiet money was doing for fun in those good old days never has caught the popular imagination in the same way as the hijinks of the robber barons, Tammany-type pols, and music-hall girls; "gaiety" was the operative word for the mood, and gaudiness was its physical expression.

The new Maxwell's is stuffed with newly forged artifacts from the colorful



MAXWELL'S PLUM, SAN FRANCISCO

period. Much of the magnificence is overhead. The Bay Room boasts no less than three Tiffany-type glass ceilings, made according to the original Tiffany formula for staining glass. The ceilings are similar to the one that is the centerpiece of the New York Maxwell's, and that, in turn, reminds one of Maxim's in Paris, which has had obvious influence on LeRoy. Then there are the nine oversize chandeliers made from antique crystal. The glittering 40-foot fountain, any number of brass lamps, and a collection of ominous-looking English leather animals all vie for attention. There literally is no relief for the eye. On one wall a mirror in a lovely carved fruitwood frame complete with naked nymph is further adorned with heavy brass pieces in scrolly Art Nouveau shapes. In the same room a huge back-lit stained-glass window depicts a strawberry blonde riding side-saddle on a ferocious tiger. There are brass beasts everywhere, some charging with warriors on their backs, some with ladies who look like they do double-duty on the hoods of Rolls-Royces. All in all, a pretty giddy scene.

> "FOR MOST... THERE IS NOTHING... LIKE IT BACK HOME"

LeRoy also prides himself on the quality of the ingredients of his kitchen, and his claims in this area are justified. The execution of dishes is not necessarily to the same standard, however, and the enormity of the operation may be the reason—around 1,000 meals are served each day in the various public rooms; in addition, there is a big banquet business. As a rule, therefore, the best choices are the simplest. Briny fresh eastern oysters or clams, for instance, are a better idea than the hot clams and oysters gratinées, which lingered too long under the salamander and came up a bit tough. The local specialty, Dungeness crab, was a tad cold for our taste but rich, delicate, and fresh-tasting. Other successes were the bitey, impeccably prepared fresh asparagus under a buttery pecan sauce, and fresh tomatoes and string beans vinaigrette.

Among the entrées, the much-ordered fresh salmon is far better poached than broiled because the latter version tends to dryness, although the accompanying sauce Béarnaise is a well-balanced, textbook version. The generous strip steak with white peppercorns is something less than first-class steakhouse quality, but in San Francisco it is as good as one is likely to find. The thick, carefully pan-grilled veal chop is even better, served with a pleasant, light cream sauce and a goodly amount of wild mushrooms. Wild boar, one of several game dishes, is an admirable departure from the ordinary, but it was lukewarm and leathery when we tried it. The chicken roasted attentively on the spit is a satisfyingly simple dish but to call the sauce served with it "diablo" is to exaggerate. For the same reason, we always have wondered at the popularity of Maxwell's mild-mannered chili.

The dessert list, like much of the rest of the menu, features many of the same dishes served at Maxwell's in New York, but two of the best of them, the *tarte tatin* and the pecan pie, are inexplicably less impressive; perhaps they don't travel well. Banana fritters, a kind of Bananas Foster gone berserk, involves praline ice cream and cinnamon sauce and is appealing in an obvious, gooey, childish way. Fresh whipped cream or a little bottle of Devon cream is served with most desserts.

Overall, the food at the new Maxwell's is not as fine as that served in the New York restaurant. As a tourist attraction, however—and it is as such that many of San Francisco's most famous restaurants survive—it is legitimate. For most travelers, there is nothing at all like it back home. *C.L.*

Stephen Kelemen

Looking at our independent wine

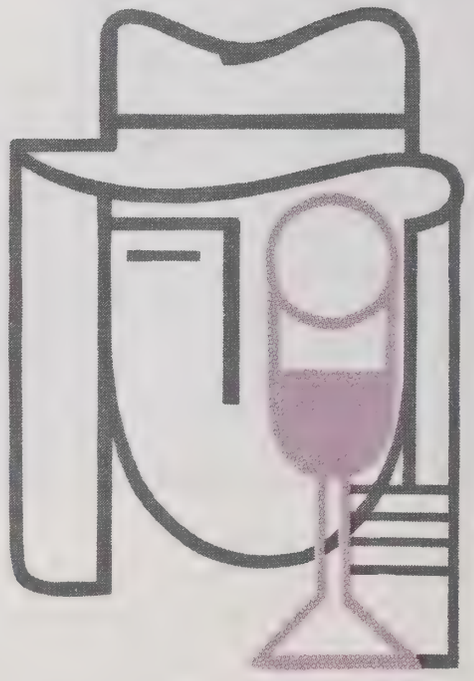
Zinfandel's origins are so vague, it now is truly indigenous

By Geoff Kalish M.D.

A happy coincidence of history, science, and American ingenuity and independence has accounted for the success of wine made in the United States from the zinfandel grapes. Despite extensive research and more than a little folklore, the exact origin of the zinfandel vine remains unknown. Likely it is of Eastern European descent and was brought across the Atlantic in the early 1800s; after being planted on the East Coast, cuttings were probably carried west at about the time of the gold rush and grafted onto vines in California's Napa and Sonoma valleys. Under the hot sun of the Golden State, the zinfandel flourished and multiplied.

But apparently wine had not been made from the zinfandel grape in Europe and while wines produced in California from the European varietals Cabernet sauvignon and Pinot noir were fashioned after the great French wines of Bordeaux and Burgundy, there was no model to copy for zinfandel. Early California winemakers produced a fairly coarse, unaged wine with a natural berrylike aroma and spicy taste, which August Sebastiani termed "bramble" because it prickled the palate. It was either sold as 100 percent zinfandel or blended with other varietals into "California Burgundy." Because of the high yield of grapes per acre, the wine was quite inexpensive, and to many zinfandel became the "poor man's Cabernet sauvignon."

However, starting in the early 1950s, some great American traditions caught up with the zinfandel grape. First the scientific curiosity of professors at the University of California School of Enology (winemaking) resulted in showing that there were certain climatic zones in which growth of zinfandel grapes would be optimal for the production of premium wines to rival the Pinot noirs and Cabernet sauvignons. Next, dedication to the production of superior wines by California winemakers helped to upgrade the quality. And thirdly, innovation by pioneers such as Bob Trinchero of Sutter Home Winery, Cary Gott of Monteviña



Wines, and John Pedroncelli brought about the production of *new* types of wine from zinfandel grapes. Bernard Portet, the winemaker at Clos du Val, was raised with the classic Bordeaux style—his father was winemaker at Château Lafite—but he admires zinfandel for its versatility. "We have only begun to scratch the surface with zinfandel," he has said.

Today, in California, zinfandel is the most widely cultivated grape used to make red varietal wines, and in general the quality is excellent. In addition, there are almost 200 different producers of zinfandel, each making his own interpretation of the wine. The major categories are discussed below.

White zinfandel

"What confuses a lot of people about these wines is that most are not white," comments Bob Trinchero. "It's because the name signifies a *style* rather than a color, and no matter what the color, they are produced to *smell* and *taste* like white wines."

The process for making white zinfandel is quite similar to that used in France to produce white champagne from red Pinot noir grapes. "Since high temperature extracts pigment and tannin (astringent substances) rapidly from the skins, only the first, cold grapes received in the morning are used," explains Alan Johansen of Monteviña. "After crushing, the cool, pale juice is quickly separated from the skins by a gentle pressing."

Next the juice is allowed to slowly ferment in chilled stainless steel tanks and is bottled a few months later. The result usually is wine with a pale salmon-pink hue that has a fresh, fruity bouquet and a tart, tangy taste. It should be served well chilled and accompanies lightly seasoned chicken and seafood quite well.

Outstanding examples are 1981 Sutter Home ($5*), which is off-dry with a distinctive flowery bouquet, and the 1981 Monteviña ($5), which is crisp, dry, and very flavorful. Like many white wines, these benefit little from bottle aging and are best consumed young (within one or two years of vintage date on the label).

Zinfandel rosé

These wines are deeper in color than white zinfandels and are produced by keeping the skins in contact with the juice for 12 to 14 hours after crushing. They usually have a coral-to-violet tint, an aromatic raspberry bouquet, and a zesty taste with only a bit of sweetness. Chilling heightens their freshness, and they are best served as apéritifs or with picnic fare. Outstanding examples are the crisp 1981 Concannon ($5) and the very fruity 1981 J. Pedroncelli ($4.35). For maximum flavor both should be consumed young.

Red table wines

There is great variation in the style of these wines. The grapes used are from one or many different climate zones and may be blended with other varietals (usually Petite Sirah). After fermentation, maturation usually takes place in oak, redwood, or stainless steel tanks, with each imparting a somewhat different bouquet and taste to the wine. Some wines even contain a bit of sweetness, and most require a few years of bottle age before they reach their peak.

These wines should be served at room temperature and go well with barbecued meats and pasta. A few critically acclaimed examples that are ready to drink now and exemplify the wide range of styles are: 1977 Dehlinger ($9), which is made from 85 percent zinfandel and 15 percent Petite sirah and has a medium purple hue with a minty bouquet and earthy taste;

Continued on page 118

*Prices approximate, may vary across the country



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GOOD SPIRITS

continued from page 116

1978 Ridge York Creek ($10), which is also blended from 85 percent zinfandel and 15 percent Petite sirah and is deep purple in color, has a bouquet of cherries and chocolate, with a rich flavor and a touch of sweetness; 1977 Caymus ($7), in which zinfandel grapes from Amador County and the San Luis Obispo area are blended to achieve a dark purple, soft, pleasant wine. In contrast, the 1978 Lytton Springs ($11) is made of 100 percent zinfandel grapes from 80-year-old vines. Its peppery bouquet and mouth-coating texture stand up to even the heartiest foods. And the 1977 Fetzer Lolonis ($6.50) is made from zinfandel grapes harvested quite late at one vineyard. It contains 15.5 percent alcohol and is a dark, intense wine with an oaky-raspberry taste.

Also, by using a method called "carbonic maceration," a zinfandel in the style of French Beaujolais nouveau can be made. Whole bunches of grapes (stems and branches included) are thrown into a tank that is then filled with enough juice from other zinfandel grapes to seal out any air. Yeast is added, and a few days later the tank is opened. The now "macerated" grapes are crushed and fermentation allowed to continue in an open container until all the natural grape sugar has been converted to alcohol, producing "dryness." The wine is clarified and bottling takes place less than two months after the harvest of the grapes.

Wine produced this way has good color, very fruity flavor, and little astringency, without any bottle aging. Although only Monteviña currently produces zinfandel in this style, it is a classic example of adaptive, imaginative winemaking and bound to be imitated. The 1981 Monteviña Nuevo ($4) has a deep magenta color, fresh grapey bouquet, and a pleasant dry taste. It is best served slightly chilled with duck, turkey, and stir-fried meats.

Late harvest wines

These are made from overripe grapes and usually contain a goodly amount of natural grape sugar. They should be served at room temperature as dessert wines and go especially well with blue-veined cheeses. Outstanding examples are the 1979 Dry Creek ($8), which is deep red in color, fruity, and moderately sweet, and the 1976 Calera Zin Essence ($15), which has a mouth-filling flavor of honey and ripe plums.

Port

These are made from "late-harvested" grapes fortified with brandy to achieve an alcohol content of 18 to 20 percent. Two excellent examples made from 100 percent zinfandel grapes are the 1979 Quady Amador County ($8), which has an inky purple color, an intense fruity bouquet, and a memorable chocolate-clove taste, and the 1976 Hacienda Wine Cellars ($10), which is dark red, rich, and spicy. In addition, producers such as J. W. Morris and Woodbury make outstanding port by blending zinfandel with other varietals. Both sell for about $9 a bottle. □

FRUIT FANCIES

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L'Acadamie de Cuisine in suburban Bethesda, Maryland, twice a week, sharing his latest ideas as well as the fundamentals of the craft with those who want to pursue a career or just improve their skills at home. He is in awe of his students. "You'd be surprised," he says, "what people with no background in cooking can pick up in a few months, things that took me three or four years to learn."

Born in Bonnay, France, near the Swiss border, he learned his trade in France and Germany, practiced it at the Savoy Hotel in London, as head pastry chef at the Hotel George V in Paris, and as corporate pastry chef for the Princess Hotels in Bermuda, where he met his wife. He went to the Homestead in Hot Springs, Virginia, as head pastry chef in 1976 and arrived at the White House in 1980.

"A man should recycle himself," he said in an interview at the time. "The White House will provide me with more time for researching new recipes."

But he does not plan to spend the rest of his life there. His dream, he says, "is to have a pastry shop in Washington, with some catering business. A small exclusive shop with very, very little staff," so he can be in complete control.

But one needs some staff to turn out more than a few of his deceptively simple desserts. They do not require advanced pastry-making skills, just a lot of time and attention to detail. "If you make too many at one time," he says candidly, "you will run into trouble."

Some of his desserts are less time-consuming to execute than others; and some can be prepared ahead of time, leaving just the assembly for the last minute: papaya and kiwi sherbet made with a swan's neck of pâte à choux; melon custard with melon balls; grape charlotte; exotic flower, and Bird of Paradise. None of the desserts is beyond the capabilities of anyone who knows the basics of cooking and has a working acquaintance with a pastry tube. But all of them will taste delightfully refreshing even if they are not turned into the fanciful birds, flowers, or swans Mesnier creates by the clever use of fruit and a little pastry.

His desserts provide visual as well as gustatory feasts. He laces the vivid yellow of lemon cream with the deep, rich red of raspberry purée to produce a beautiful setting for filled strawberries. He lightens and flavors an otherwise ordinary custard with melon purée. He incorporates reduced raspberry purée into egg whites for *oeufs à la neige* to create a pale pink color and slightly tart, unexpected flavor. He colors an Italian meringue with blueberry purée for a delicate mauve blueberry fool that bears no resemblance to any traditional dish by that name.

Unlike the often gorgeous but trite confections on so many pastry carts and in so many shop windows, Mesnier's "designer desserts" are as good as they look. Yet Mesnier doesn't eat them. "I just taste. I know what it would do to me. I'd rather do it to someone else." □

Note: Chef Mesnier weighs ingredients when cooking. We list both weight and volume measurements for his recipes, but recommend the former as it is more accurate.

■ STRAWBERRIES IN LEMON CREAM

4 lemons
10 ounces sugar (1¼ cups)
4 eggs
12 tablespoons unsalted butter at room temperature
72 medium-large uniformly-sized strawberries, washed and hulled
½ pint raspberries
Confectioners sugar
Mint sprigs

Squeeze the juice from the lemons into a bowl. Add grated zest (outer yellow skin only) from 2 of the lemons. Beat sugar and eggs together in a separate bowl until light and lemon-colored. Add lemon juice and zest; beat in butter until smooth. Pour into a saucepan, bring to a boil, whisking constantly. Strain, set aside to cool.

Cut a small wedge out of the stem end of each strawberry, reserving the wedges. Hollow out the strawberries, being careful not to cut through the shell of the berry. Fill each berry with some of the lemon cream and replace the wedge, reserving remaining lemon cream.

Purée the raspberries in a food processor or blender. Pass the purée through a very fine strainer to remove seeds.

To serve, spoon a thin pool of lemon cream onto each of 8 individual dessert plates. Put the raspberry purée in a pastry bag fitted with the smallest tip available (or, make a "cornet" out of parchment paper). Pipe out the raspberry purée into a spiral onto the lemon cream in each plate. Using a small knife, cut the raspberry-lemon cream pool into 8 wedges working from the center of the pool to the outer edge. Make 8 more wedges cutting the opposite direction—from outside to center—to form a spider-web design. (This may be done several hours in advance; cover the plates with plastic wrap, taking care that it does not touch the design, and refrigerate until ready to serve.) *(Continued on page 120)*

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To serve, sprinkle confectioners sugar on 9 strawberries at a time. Place 7, wedge-side-down, in center of plate on top of cream-purée design; top with 2 more, garnish with mint sprig. Repeat with remaining plates and berries. Serves 8.

■ KIWI SHERBET SWANS IN PAPAYA SHELLS

10 ripe kiwis, peeled
Juice of 1 lemon
7 ounces sugar (7/8 cups)
½ standard recipe for pâte à choux (about 1 cup pastry)
2 ripe papayas, halved lengthwise and seeded

Make the sherbet by puréeing 6 of the kiwis in a blender or food processor. Add the lemon juice and sugar and mix until thoroughly blended. Freeze in an ice-cream maker. (Or, freeze in a shallow pan until solid. Defrost slightly, beat to incorporate air, then refreeze. Repeat.)

To make the swan necks, prepare the choux pastry. Using a pastry bag, pipe out four 3¼-inch "S" shapes onto a buttered baking sheet. Bake in a preheated 400° oven about 10 minutes or until pastry is golden brown. Cool, and set aside.

Pipe the kiwi sherbet into papaya halves using a large pastry tip. Shape sherbet into oval using a large spoon to make the swan bodies. Cut remaining 4 kiwis into lengthwise wedges. Cut each wedge into thin slices; place 3 on each side of swans to make "wings." Tuck additonal slices between sherbet and papaya at back for tail feathers. Place swan necks into sherbet at front between wings. Cut several sharp diagonal lines with a knife into sherbet to represent more feathers. Serves 4.

■ GRAPE CHARLOTTE

About 68 seedless white grapes, peeled
½ fully ripe mango, peeled and pitted
Honey to taste
16 ¼-inch thick slices raspberry-jam-filled roulade (jelly roll) or best-quality pound cake
About 8 almond macaroons (such as Amaretti)
4 large strawberries

Purée 12 of the grapes with the mango in a food processor or blender. (If sauce seems very thick, add a few drops of water.) Add honey to taste.

Cut 16 ¼-inch slices from the roulade. Arrange 4 slices with edges touching in the center of each dessert plate. For each plate, cover roulade with 2 layers of 6 grapes each. Top with 2 more grapes to make a pyramid. Nap grapes with mango-grape purée; spoon sauce around the roulades.

Cut each macaroon into 4–6 wedges. Place about 10 wedges around the edge of the sauce in a spokelike pattern. Cut each strawberry in half crosswise, leaving on the stem. Slice each berry thinly, from above the stem to the tip, but do not cut all the way through at the stem end. Fan out the strawberry, slightly separating the partially cut slices and place on top of the grapes. Serves 4.

■ RASPBERRY FLOATING ISLAND

1 pint raspberries (or 3–4 packages frozen berries, thawed and drained)
Sugar to taste
4 egg whites
8 ounces (1 cup) sugar
3 kiwis, peeled
2 canned apricots, pitted and drained
½ fresh mango, peeled and pitted
Honey to taste
6–8 dozen raspberries
1–2 oranges, peeled, sectioned, membranes and pith removed
4–6 large strawberries, hulled

Purée raspberries in a food processor or blender and put through a sieve to remove seeds. Add sugar to taste (up to 1/2 cup, depending on tartness of berries). Pour the purée (you should have about 1 cup) into a pot and cook over high heat, stirring constantly to reduce mixture by 1/3. (This removes the acidity in the fruit which would deflate the beaten egg whites.) Set aside to cool thoroughly.

Beat the egg whites in a separate bowl until foamy. Slowly add 1/2 cup of the sugar while beating constantly. Continue to beat until mixture is stiff, to make a meringue. Fold into the cooled raspberry purée.

Pipe the raspberry-meringue onto oval serving spoons and carefully drop them into a skillet of simmering water. Poach each about 30 seconds. Remove with a slotted spoon and drain on paper towels.

Purée 2 of the kiwis, the apricots, and the mango in a food processor or blender. Sweeten to taste with honey. Pour a pool of kiwi purée on each dessert

Continued on page 122

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FRUIT FANCIES

continued from page 120

plate. To create a design resembling a butterfly, top with 2 poached raspberry-meringues touching one another forming a "V." Arrange about 18 raspberries around the meringues (photograph, page 111).

Cut each strawberry in half lengthwise and cut a "V" out of the narrow end. Place a strawberry half at end of each meringue where they touch. Place a sliver of an orange wedge in each strawberry "V." Place 2 large orange sections where berries and meringue meet in the center. Cut remaining kiwi into thin slivers; place them on each side of the strawberry halves. Serves 4–6.

■ EXOTIC FLOWER

(Peach sherbet with fresh "peach-plum flower" and plum sauce)

12 ounces sugar (1–½ cups)
3 cups water
1 vanilla bean
4 ripe peaches
6 firm, ripe peaches
6 firm Italian plums
6 ripe Italian plums, peeled
¼ pint (½ box) raspberries
Lemon juice and honey to taste

Make a peach sherbet by boiling the sugar and water together in a heavy pot until the sugar dissolves. Add the vanilla bean and the 4 ripe peaches. Poach gently in simmering water until peaches are just tender but not mushy when pierced with a fork (cooking time will depend upon the ripeness of the peaches). Cool peaches in the poaching liquid. Remove peel, discard pits.

Purée poached peaches in a blender or food processor with ⅓ of the poaching liquid. Pour into an ice-cream machine and freeze. (Or, see recipe for kiwi sherbet for directions on freezing without machine.)

To make the peach-plum flower, peel and pit remaining 6 peaches without breaking them. (Do this by cutting part way through each peach into quarters, then carefully removing pit. Make thin slits in the quarters, dividing each peach into about 16 sections. Take care not to cut all the way through.) Slice the 6 firm plums into thin slivers. Place a sliver of plum between each peach slit (photograph, page 110). Set aside.

Purée the 6 ripe peeled plums, the remaining peeled peaches, and the raspberries in a food processor or blender. Add lemon juice and honey to taste. Set aside.

Place a scoop of peach sherbet in the center of each peach-plum flower. Pipe additional sherbet on top of the scoops using a pastry bag fitted with a ½-inch star tip.

Spoon a pool of plum purée onto 6 dessert plates. Place the peach-plum flowers at one edge of the pool of purée. Serves 6.

■ BIRD OF PARADISE

(Coconut ice cream and apple "bird")

6–8 firm apples
Lemon juice
6 ounces shredded sweetened coconut
3 cups half-and-half
3½ ounces (scant ½ cup) sugar
1 tablespoon canned cream of coconut
8 egg yolks
¼ cup heavy cream

Scald the shredded coconut and half-and-half together in a pan. Strain, and squeeze out the coconut to remove excess liquid.



Discard the coconut.

Mix the sugar, cream of coconut, and egg yolks together in a bowl. Add the half-and-half mixture and cook over medium heat, stirring constantly until mixture thickens. *Do not let the mixture boil.* Add the heavy cream, and freeze in an ice-cream machine (or, see recipe for kiwi sherbet for directions on freezing without an ice-cream machine).

See diagram for carving apples to form the bird. Squeeze lemon juice over the carved apples to prevent browning and set aside.

To make the "bird," shape a large spoonful of ice cream into an oval to form the body. Add carved wings, head, and tail and serve immediately. Serves 6–8.

■ PINEAPPLE BEAU RIVAGE

(Pineapple sherbet with apricot sauce and berries)

1 pound can juice-packed apricots
4 tablespoons dark rum
Juice of 2 lemons
2 large fully ripe pineapples, peeled and cored
8–11 ounces sugar (about 1–1⅓ cups)
3–4 oranges, peeled
42 raspberries (about 1 pint)
12 strawberries, hulled, halved lengthwise
½ pint heavy cream, whipped

Purée the apricots with their juice in a food processor or blender. Pour into a bowl and mix with the rum and half the lemon juice.

Purée one of the pineapples to make about 3 cups purée. Strain through a fine sieve. Add the remaining lemon juice and sugar to taste. Mix well and freeze in an ice-cream machine (or, see recipe for kiwi sherbet for freezing without a machine).

Slice the remaining pineapple into 6 rings. Using half the apricot purée, pour a pool of purée on each of 6 dessert plates. Reserve remaining purée. Place a slice of pineapple on each plate and fill the center with 3 small scoops of pineapple sherbet.

Remove all white pith and membrane from the oranges and discard. Cut oranges into wedges (you should have about 24 sections). Place 4 orange sections on top of each pineapple slice around the sherbet. Cover orange sections and pineapple slices with remaining apricot purée. Place 2 raspberries between 2 orange sections on each side. Place one strawberry half on each side of pineapple slice. (photograph, page 110).

Pipe whipped cream using a ¼-inch star tip around base of purée to make a decorative border. Pipe out "stars" of whipped cream between scoops of sherbet. Serves 6.

Continued on page 124

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FRUIT FANCIES

continued from page 122

■ BLUEBERRY FOOL

Approximately ½ pint fresh blueberries
Juice of ¼ lemon
Sugar to taste
2 ounces (¼ cup) sugar
2 tablespoons water
½ teaspoon corn syrup
¼ cup (about 2) egg whites
Ladyfingers

Purée half the blueberries in a blender or food processor and put through a fine sieve to remove seeds. Add the lemon juice and sugar to taste. Set aside.

Put the sugar into a heavy-bottomed pot. Add the water, pouring it down the sides of the pot to wash any sugar from the sides. Cover, and bring to a boil. When the sugar has dissolved, add the corn syrup with a spoon, leaving the spoon in the pot until the corn syrup has washed off. Cover, and return to a boil. Uncover pot, but do not stir or shake. Insert a candy thermometer into the syrup and boil until mixture reaches 240° (soft ball stage). Meanwhile, beat the egg whites in a bowl until stiff. Make a meringue by adding hot syrup slowly to the egg whites in a bowl while beating with an electric mixer at high speed. Continue to beat until mixture is very stiff.

Whisk a small portion of the meringue into the puréed berries to lighten them, then fold in the remaining meringue.

Using a #9 pastry tip, pipe the mixture into a mound that is 2½ inches high at the center of each of 8 dessert plates. Pipe 12 teardrop shapes *up* the sides of each mound. Place whole reserved berries between teardrops at the bottom and top. Add a berry to the center of each mound. Serve with ladyfingers. Serves 8.

■ MELON CUSTARD WITH PORT-SOAKED MELON BALLS

3–4 average-sized ripe cantaloupes
¼–½ cup honey
2 cups half and half
8 eggs, beaten
About 3 cups port
About 3/4 cup sugar
6 raspberries
60 tiny mint leaves

Cut one of the melons in half. Discard seeds and scoop out the flesh. Purée enough melon in a food processor or blender to make 1 cup purée (about ½ melon). Sweeten purée to taste with honey.

Bring the half-and-half to a boil in a pan. Remove from heat and stir in the melon purée. Slowly beat in the eggs and pass through strainer. Pour into 6 individual soufflé cups or other ovenproof dishes. Place dishes in a deep pan (such as a roasting pan), add enough water to the pan to come up 1 inch on outsides of dishes. Bake in a preheated 300° oven 20–30 minutes or until custard is firm. Refrigerate overnight.

Cut enough melon balls with small end of a melon baller to go around each custard (about 14 per custard). Put melon balls in a nonaluminum bowl and cover with a mixture of port and sugar to taste. Refrigerate 6 hours or more to taste.

To serve, make 6 melon balls using a large melon baller. Carve wedges in them cutting almost all the way through to the bottom so that the melon ball will open up like a flower (see photograph, page 111).

Unmold the custards onto individual dessert plates. Drain the port-soaked balls and place them around the custards. Garnish each custard with about 10 mint leaves. Top with a carved melon ball with a raspberry in its center. Serves 6. □

EAST/WEST

continued from page 112

tion in Western food. In time, the avocation took over, and Hom established himself as a first-rate cooking teacher (at his professionally equipped home in Berkeley, California, and through the California Culinary Institute) and author (*Chinese Technique,* Simon and Schuster). He also eventually rediscovered the food of his childhood and has devised a way of cooking that is based on Oriental and European cuisines but compromises none.

Typically, Hom prefers Chinese cooking techniques—he likes to cook fast and hot, stir-frying, deep-frying or steaming in a wok—in combination with the flavors of, say, France or Italy, while the ingredients themselves may be from anywhere, including bountiful California. Thus we have a fine red snapper, its flesh slashed in the Chinese manner to allow for faster, more even cooking, steamed with tomatoes, fresh basil, and fennel. And a kind of seafood stew, also flavored from Provence, ladled over a crisp fried Chinese noodle cake. But then the method may be American and the seasoning simply eclectic. Grilled shellfish, for instance, is served with a classically made mayonnaise but seasoned surprisingly with fresh ginger.

Hom's style is unique, but it can be seen as yet another manifestation of the melting-pot principle; in the end, East-West cuisine is peculiarly American.

■ STEAMED RED SNAPPER WITH TOMATOES AND BASIL

1 2½–3-pound fresh red snapper, cleaned
1 teaspoon salt
½ cup fresh basil leaves, carefully washed and dried
Leaves and stalks of 1 head fennel, roughly chopped
1 cup peeled, seeded, and chopped tomatoes
1 tablespoon minced shallots
4 tablespoons unsalted butter

Prepare the snapper by cutting slashes 1 inch deep into the sides of the fish (this helps the fish cook evenly and quickly). Sprinkle sides of the fish with salt and stuff the slashes with the basil leaves. Lay the fennel stalks and leaves on a plate on the rack of a steamer and place the fish on top. (Or, arrange the fennel and fish on a plate or platter on top of heat-proof custard or soufflé cups in a large pot or kettle.) Spread the tomatoes over the fish.

Cover tightly and steam over simmering

ater 10–12 minutes or until fish flakes easy with a fork. Turn off heat and keep fish arm in the steamer. Drain off all the eaming liquid accumulated on the plate nd pour into a wide skillet. Add shallots, oil rapidly to reduce to about 1 tablepoon. Whisk in butter by tablespoons, erve alongside fish. Serves 4.

I GRILLED DUNGENESS CRAB AND MAINE LOBSTER WITH GINGER-SCALLION MAYONNAISE

teaspoon ginger juice squeezed from minced fresh ginger root
tablespoons finely chopped scallions
cup homemade mayonnaise
fresh live Dungeness crabs, about 1½–2 pounds each
fresh live Maine lobsters, about 1–1¼ pounds each
live oil

dd ginger juice and scallions to the mayonnaise and mix briefly. Set aside. The ayonnaise may be made 1–2 days in advance, wrapped tightly and refrigerated.

Split crabs and lobsters in half. Brush ith olive oil; grill over smoldering coals preferably mesquite or other hardwood harcoal) until shells become bright pale ed, flesh turns transluscent white. Serve ith the mayonnaise. (Leftover mayonnaise eeps 2 weeks.) Serves 2–4.

I BAY SCALLOPS WITH MUSHROOMS

tablespoons unsalted butter
pound snow peas, trimmed
sweet red pepper, julienned
1 pound fresh bay scallops
½ cup baby eels (optional)
4 small kumquats, thinly sliced
1 teaspoon or more ginger juice wrap minced fresh ginger root (in cheesecloth to extract juices)
Salt, freshly ground pepper
½ pound fresh shiitake mushrooms, stems removed and julienned (see note)
½ pound fresh oyster mushrooms or chanterelles, julienned (see note)
¼ cup fish, veal, or chicken demi-glace or very strong stock
1 package fresh enokitake mushrooms (optional)

Heat half the butter in a wok or 12-inch skillet until very hot but not smoking. Add snow peas and pepper; stir-fry 1 minute. Stir in scallops and eels. Add kumquats and ginger juice, season lightly with salt and pepper. Let simmer 2 to 3 minutes until scallops and eels are opaque and slightly firm. Remove from heat, keep warm.

Melt the remaining butter in a separate skillet and add the shiitake and oyster mushrooms. Sauté for a few minutes or until they begin to give off their liquid. Add the demi-glace and continue to cook until the mushrooms are tender. Season to taste with salt and pepper. Remove mushrooms and reduce the liquid in the pan (if there is any) to about 2 tablespoons. Return the mushrooms to the pan, tossing in the reduction to coat. Add the warm scallop mixture using a slotted spoon and stir gently to combine with the mushrooms. Arrange the mixture on a platter and fan out the enokitake mushrooms on top to look like the fins of a fish. Serve immediately. Serves 4–6.

Note: If fresh shiitake, oyster, or chanterelle mushrooms are unavailable, substitute dried mushrooms soaked until tender and squeezed of excess liquid. Discard the stems, and julienne the caps.

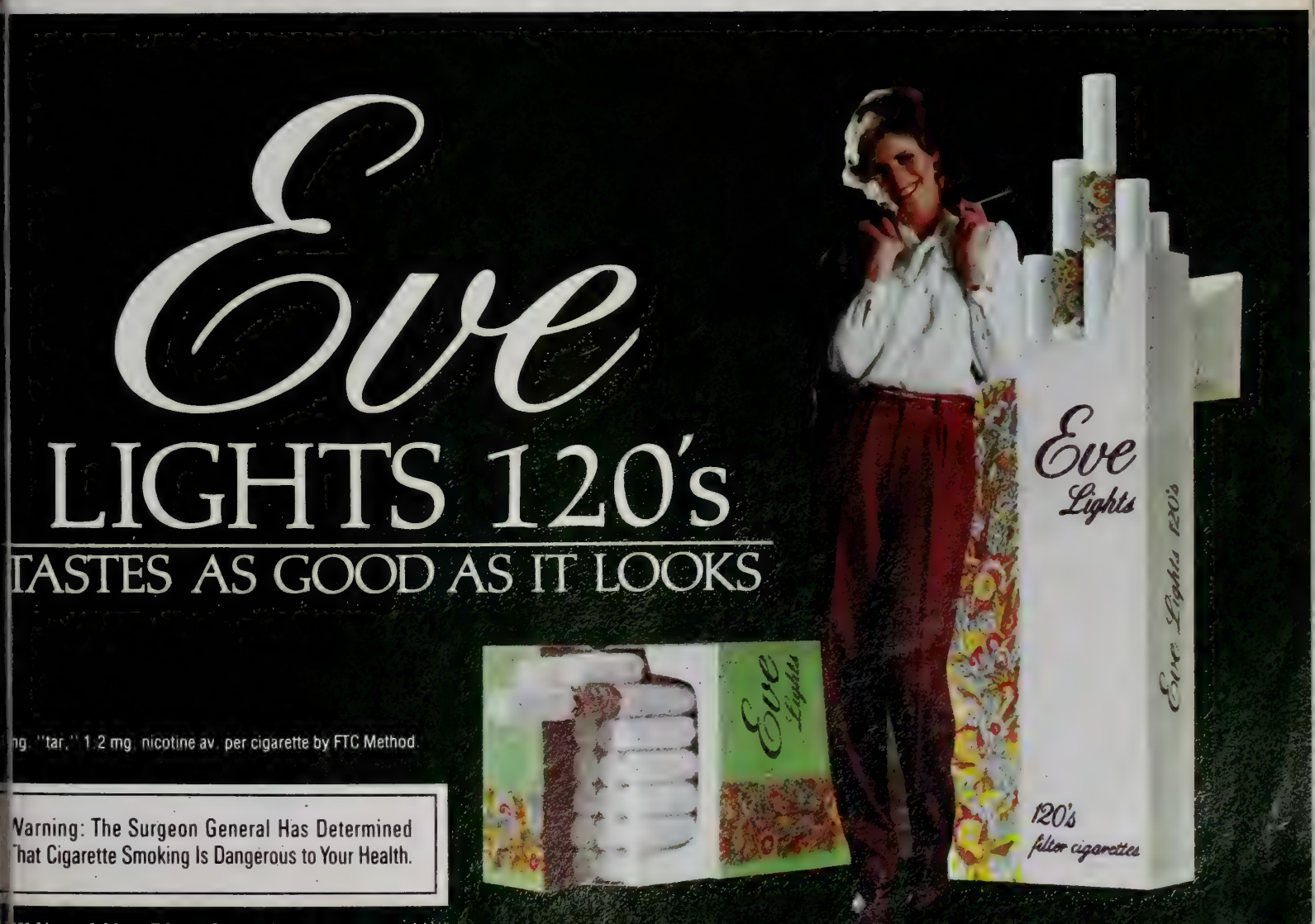
■ "NOODLE CAKE" WITH SHELLFISH

1 pound fresh or dried thin Chinese egg noodles
¼–⅓ cup virgin olive oil
1½ cups chicken stock
2 pounds fresh clams (cherrystone or little neck), scrubbed
2 pounds fresh mussels, scrubbed and debearded
2 cups coarsely chopped tomatoes
1 stick unsalted butter
2 cups fresh basil leaves

Blanch fresh noodles in 4 quarts of boiling salted water for approximately 30 seconds. (If using dried noodles, cook for half the time recommended on the package directions; noodles will finish cooking as they fry.) Quickly remove noodles from water, drain, and spread them out flat on a baking sheet to cool. Separate noodles with a fork to prevent them from lumping.

Heat 2 tablespoons of the olive oil in a 12-inch skillet until hot but not smoking. Add the noodles carefully in one flat layer, pressing them together to form a pancake the shape of the skillet. Turn the heat to low and continue browning the noodles uncovered for 10–15 minutes, adding a little stock and olive oil from time to time to prevent noodles from drying out and sticking. When the bottom is brown and crisp, flip

Continued on page 142



Prices approximate. Add state, local taxes. (*) indicates firms selling only to designers, department store decorating services, architects.

HomeStyle *pp. 22 and 24*

Zajac/Callahan **"Bianco Ming" ceramic tiles** (on walls): In white. **"Celadon" ceramic tiles** (inset and on walls): White on gray. Both from the "China" series by Ceramiche Piemme. For stores nearest you, contact Giacomo Siro-Brigiano, Piemme of the Americas, P.O. Box 5302, NYC 10150.

Hart **Majolica tiles** (on walls): Hand-formed and hand-painted in sky blue and creamy white. **Rectangular tiles** (on floor): Blue, white, and beige. From the "Erbe" series. **Majolica "painted bird" tile** (inset): 4" sq. From the "700" series. All by Ceramica Imola. For stores nearest you, contact Anthony Lo Fria, Hillcrest Towers, 150-38 Union Turnpike, Flushing NY 11367.

Goldsmith **Florentine terra-cotta tiles:** With untreated rustic finish. Frost- and abrasion-resistant. Smooth and polished surfaces also available. By Cotto-REF. At Country Floors, NYC 10021.

Ferlita **Glazed tiles with burlap pattern:** Cream, taupe, and brown. From the "Arredo" series by Ceramica Omega. For stores nearest you, contact Italian Tile Import, 410 Market St., Elmwood Park NJ 07407.

Walz **"Fondo Nero" ceramic tiles:** From the "Modern Lines" series by Cedas Nuova. For stores nearest you, contact United Ceramic Tile Corp., 923 Motor Parkway, Hauppauge NY 11787. **"Blu Opaco" ceramic tiles:** From the "Rilievo" series by Cedas Nuova. By special order through Nissan Tile Distributors, 207-02 Northern Blvd., Bayside NY 11361.

Entertaining Notebook *pg. 42*

Wicker picnic basket for 6: Wicker plate holders, cups, napkins, forks, knives, spoons. Cheese board with knife, thermos, tablecloth, 2 food containers. $150. By Out to Lunch. At selected Broadway department stores.

Collapsible picnic hamper: Copper- or brass-finish wire. 20 x 14 x 12"h. $25. By Balos Giftware. At Bachman's, Minneapolis 55419.

Picnic hamper for 8 (not shown): English stoneware luncheon plates, cups, saucers, linen napkins, small wine tumblers, 2 bottles of Dom Perignon champagne, 4 thermoses, 2 food thermoses, linen tablecloth, food containers, 2 removable wicker trays. $2250. At San Francisco Clothing, NYC 10021.

Feminine bedrooms *pp. 90–95*

Bathroom, p. 90 **Chair:** Covered in white terry cloth. Custom-designed by John F. Saladino. **Madruka Foam natural sponges:** $21.50 and $27.50. **#6 soap** (two boxes shown): 3-bar box, $10.50. Above at Caswell-Massey, NYC 10017

Bedroom, p. 91 **"Warrick" chairs:** Custom-designed by John F. Saladino. Manufactured by Dunbar Furniture*, NYC 10021.

Bedroom, pp. 94–95 **"Lily" fabric** (for sofa and curtains): Of Teflon-finished cotton. 54" wide; 22" repeat. About $66/yd. From Donghia Textiles*, NYC 10022. **"Yankee Pinstripe" fabric** (on walls): Of cotton. 54" wide; no repeat. **"Rhapsody" striped chintz** (on chair): Of cotton. 52" wide; no repeat. Both from Carleton V*, NYC 10022.

Fresh fruit fancies *pp. 109–111*

Wine & Food Cover, p. 109 **"Crinoline" plate:** 10¾" diam. $69. By Ceralene-Raynaud.

p. 110 (clockwise from top) **1. "Petite Fleur" plate:** 10½" diam. $21. By Villeroy & Boch. **"Fiandra" tablecloth:** Of cotton damask. Shown in coral; comes in 16 colors. 72 x 90", $480; 72 x 108", $536; 72 x 126", $630; 72 x 144", $808. At Pratesi, NYC 10021. **2. "Morning Glory" plate:** 10¾" diam. $85. By Ceralene-Raynaud. **"Fiandra" tablecloth:** In blue. For details, see above listing. **3. "Cleo" dinner plate and soup plate:** $30/ea. By Haviland & Co. **"Kronberg" delicately pierced border plate:** 10" diam. $73 ea.; $225 for 5-piece set. By Bing & Grondahl Copenhagen Porcelain. **"Vecchio Bianco" pieces:** Plate, 10½" diam., $22; oval pickle dish, 9" diam., $26.50. At Ginori Fifth Avenue, NYC 10022 **"Fiandra" blue napkin:** Of cotton damask. 20" sq. $24. At Pratesi, NYC 10021.

p. 111 (clockwise from top left) **1. "Vecchio Bianco" plate** (underneath): For details, see p. 110 listing. **"Vieux Paris" plate:** 7½" diam., $38; 10¼" diam., $53. By Haviland & Co. **"Fiandra" tablecloth:** Of cotton damask. In gold and white (metallic thread). 72 x 90" $680; 72 x 108", $730; 72 x 126", $830; 72 x 144", $950. At Pratesi, NYC 10021. **2. Parian china plate from Tridocna Teaware:** 10¾" diam. $40. By Belleek. **"Vieux Paris" plate:** For details, see above listing. **3. "Rosalinde" plate:** 10¼" diam. $36. By Haviland & Co. **"Fiandra" tablecloth:** In pink. For details, see p. 110 listing. **4. "Marjolaine" Mozart-shaped plate:** 10" diam. $35. By Robert Haviland & C. Parlon. Imported by Jacques Jugeat*, NYC 10010. □





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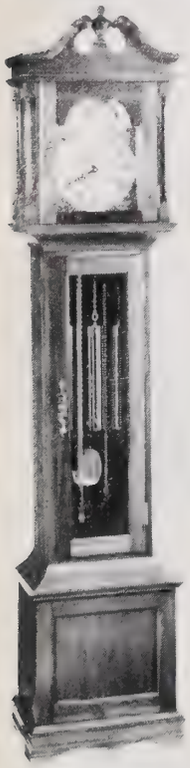
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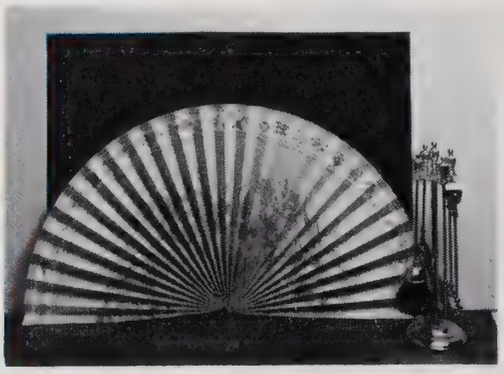
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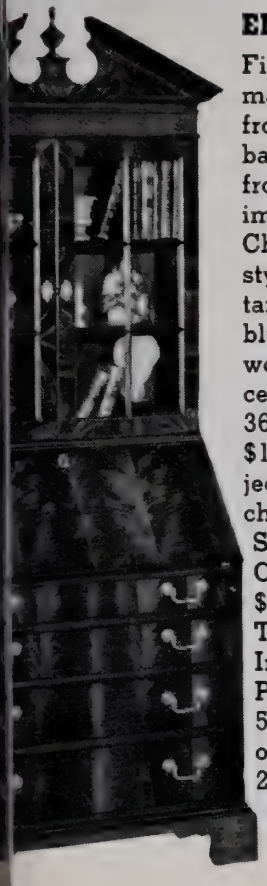
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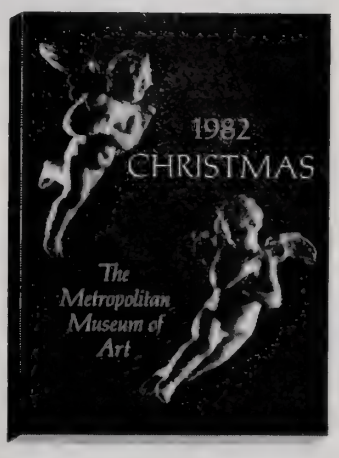
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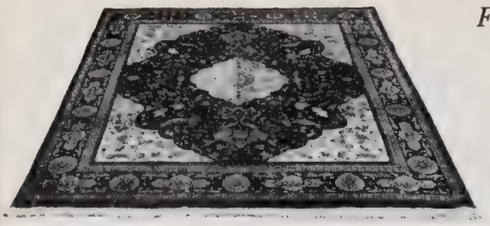
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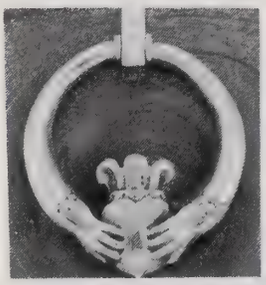


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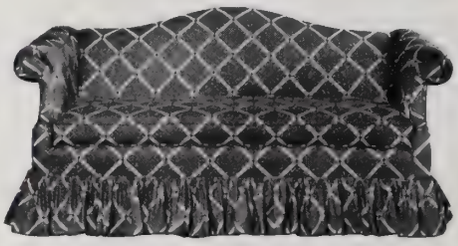
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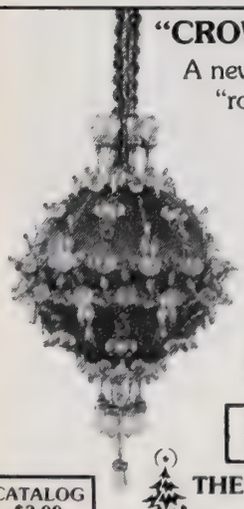


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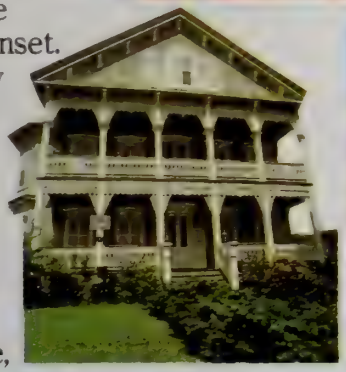
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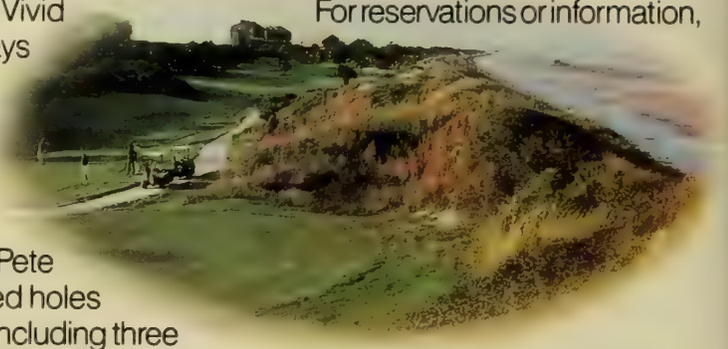


Amelia Island Plantation is a 900-acre resort on the Atlantic, 30 miles northeast of Jacksonville. A resort so picturesque, Chris Evert Lloyd and John Lloyd, the world's favorite tennis couple, have chosen to make their home here. When they're not at Wimbledon or wherever.



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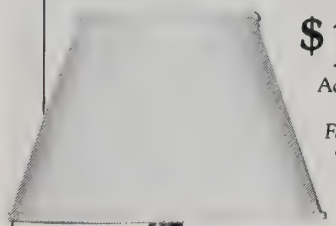
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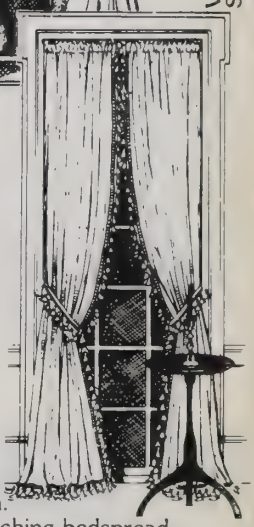
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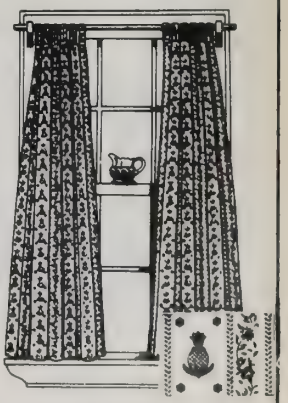
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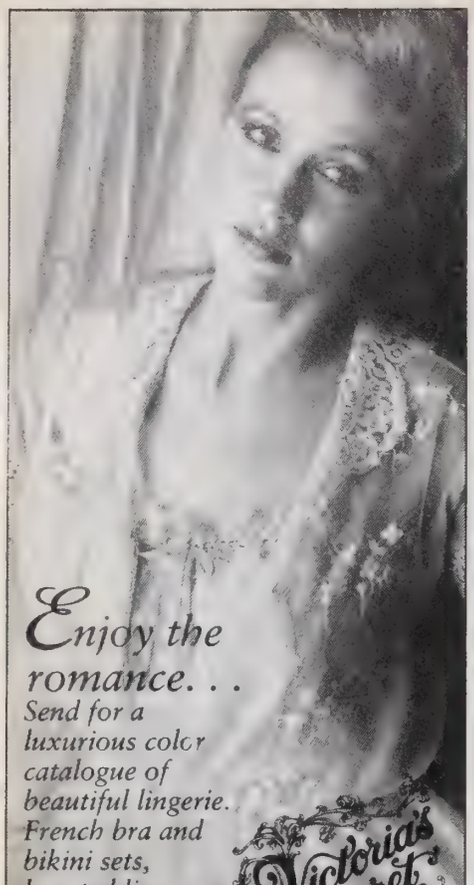
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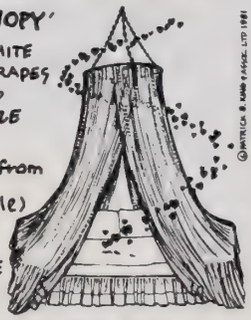
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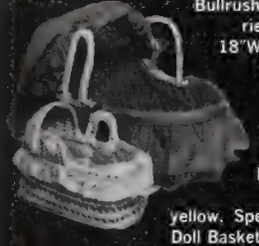
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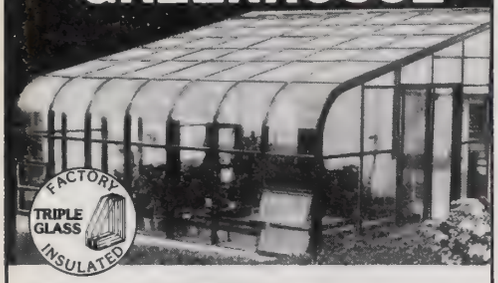
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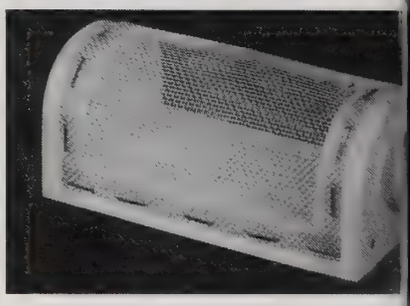
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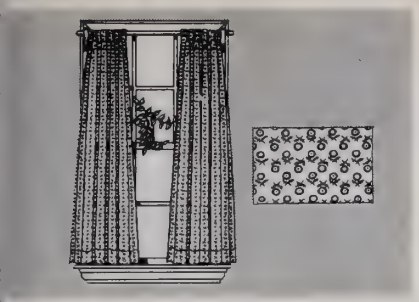


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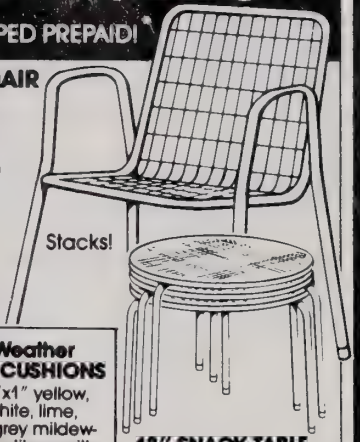


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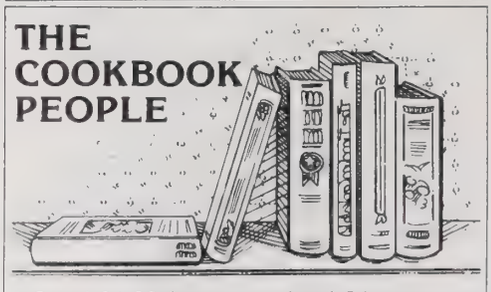


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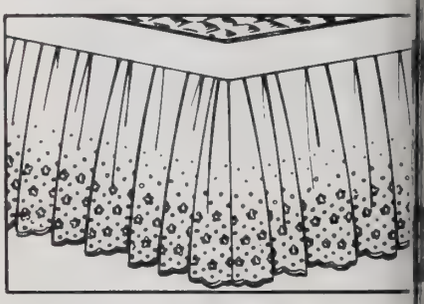
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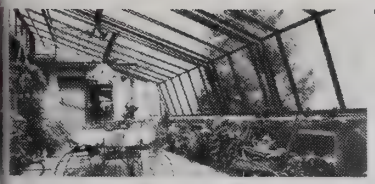
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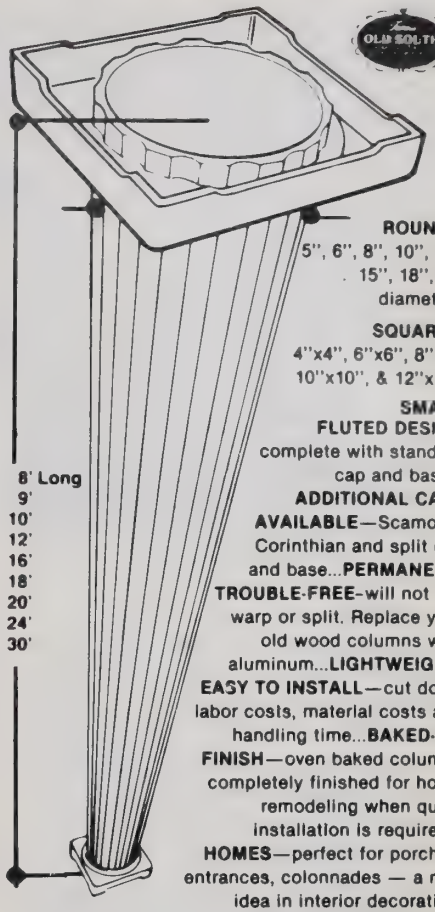
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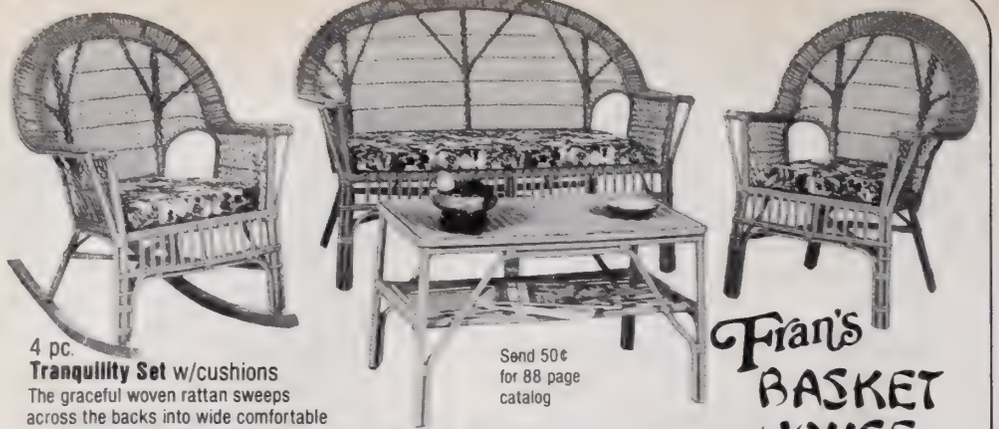
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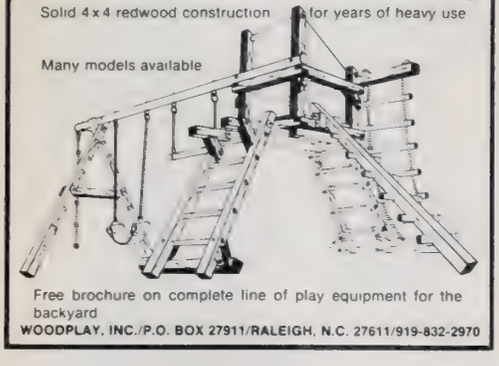
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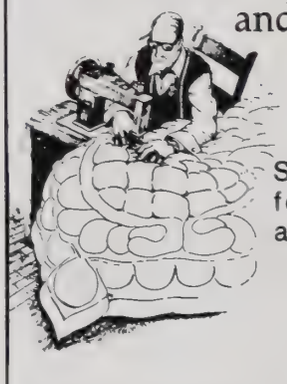
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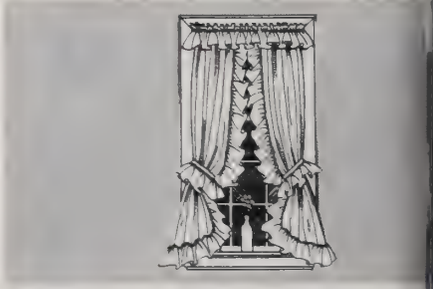
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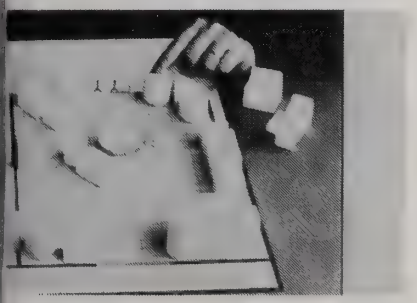
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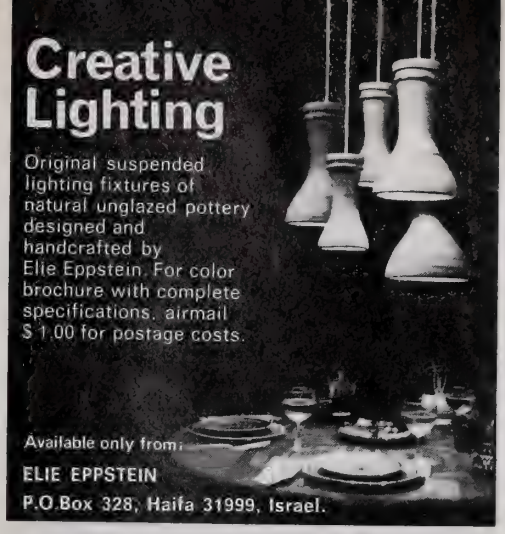
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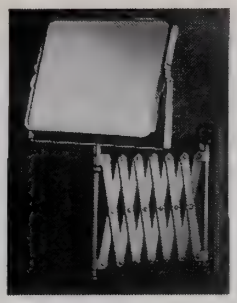


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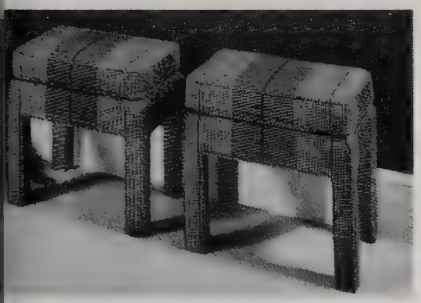
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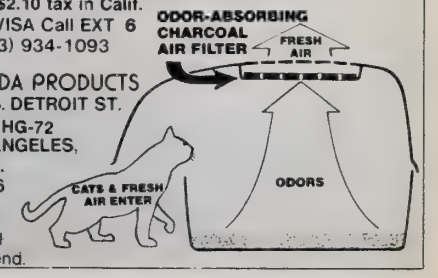
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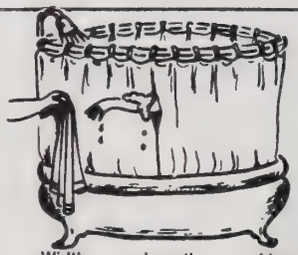
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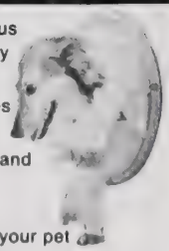
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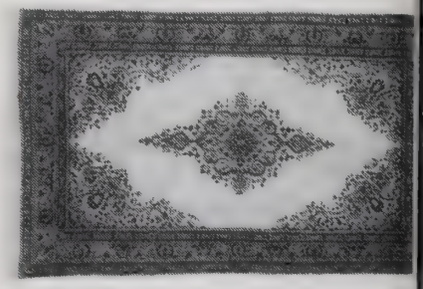
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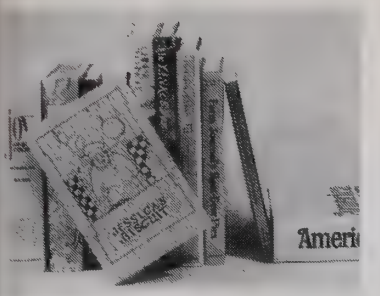
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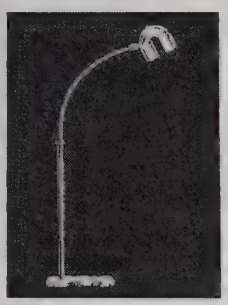
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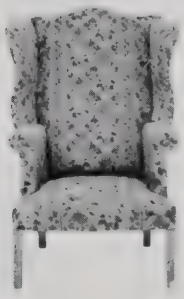
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Tips from an expert on drying your garden flowers and creating imaginative arrangements

More and more over the last six years, Mary Millett has been growing flowers for drying. Each year she plants many new varieties, and when it comes time to dry, she tries everything. Her best successes include white columbine, mock orange, and oxeye daisy; yellow anthemis; blue delphinium and bachelor's-button; pink zinnias and larkspur; orange lilies; and parsley, ferns and dock are a few of her favorite greens.

Mrs. Millett's drying process begins the moment a flower opens. She cuts the stem to within an inch-and-a-half of the petals and pushes a 2- or 3-inch piece of florist's wire up through the stem and into the calyx—the fleshy part under the petals. Next she sets a block of plastic foam in the bottom of a shoe-size plastic box and sticks the wired flowers, stem down, into the foam. "Don't overcrowd," she advises. "Three peonies or large daylilies may fill one box."

Once the box is full, Mrs. Millett pours silica gel from a paper cup, between, around, and finally over the flowers, all the while trying not to disturb the natural shape of the blossoms. When the flowers are covered, she puts the lid on and makes an airtight seal with plastic packaging tape.

Drying time varies according to variety and may take from two to nine days. Daffodils, for example, need six days; bachelor's-button, two to three; daisies, four; and large lilies, at least seven. To test a flower, Mrs. Millett removes it from the silica carefully and feels the calyx; if it is perfectly hard, the flower is dry.

Once out of the silica gel, each flower is dusted gently with a soft paintbrush. At this point, Mrs. Millett strengthens delicate material with a bit of Duco cement: a drop at the base of the petals for flowers, a strip along the veins for leaves. Next, she attaches varying lengths of wire to the flowers, wrapping the new piece on with olive-colored florist's tape. Finally, all the flowers get a touch of sealing spray—and then they are ready for arranging. Arranging dried flowers allows you to indulge your whims—the whole spring and summer garden is at your fingertips. Mrs. Millett prefers seasonal combinations. Although spring flowers are the most fragile, she loves their soft hues, and combines daffodils, apple blossoms, tiny blue chionodoxa, and star-of-Bethlehem. An arrangement combining the tawny hues of autumn might include late-blooming zinnias and marigolds, black-eyed Susan, lilies, and blue echinops. In general, Mrs. Millett builds an arrangement from light to dark, with paler colors at the top and deeper ones below.

"But before I put any flowers in at all," says Mrs. Millett, "I make a framework with greens." They give the arrangement shape and perspective from which to begin. After that, Mrs. Millett adds straw flowers around the bottom and in the center because they are colorful and take more handling than other flowers.

Then the dried flowers are added. Choosing color combinations for an arrangement is like building a wardrobe with things you like. Bright whites, like mock orange and oxeye daisy, animate deeper colors, while creamier whites palliate them. "The best way to learn is to try," advises Mrs. Millett. "I've found when I use a small daylily, two or three together are more effective than spot, spot, spot." As in most work, knowledge and judgment develop the more one practices.

Finally, when the arrangement is complete, Mrs. Millett recommends keeping it out of direct sunlight and high humidity. For information on Mary Millet's flower arrangements and ordering directions, write or call: Mrs. Daniel Millett, 100 Edward Bentley Road, Lawrence, N.Y. 11550 (516-371-4111). □

BY BETH CRAIG

EAST/WEST

continued from page 125

the noodle cake over onto the skillet cover or a dinner plate and slide it cooked-side-up back into the skillet. Cook on the other side until golden brown and crisp, adding more oil and stock as necessary. Turn out onto a round platter and keep warm.

Heat the remaining stock (you will have about 1 cup left) in a large casserole until simmering. Add clams, mussels, and tomatoes. Cover, and cook over high heat for 1 minute. Remove the mussels and clams as they open and keep warm.

Reduce liquid in casserole over high heat to about 2 tablespoons. Slowly add butter by tablespoons, whisking constantly.

Lay mussels and clams on noodle cake, pour butter sauce over all. Garnish with basil leaves. Serve immediately. Serves 4–6.

■ STIR-FRIED SHRIMP WITH CARROTS AND ASPARAGUS

½ pound small carrots, peeled
2 tablespoons balsamic vinegar
2 tablespoons olive oil
½ pound bok choy, blanched and thoroughly drained
1 tablespoon butter
1 tablespoon peanut oil
1 pound shrimp, shelled and deveined
1 teaspoon minced ginger
1 teaspoon minced ciopoppino (wild Italian onions) or shallots
1 teaspoon minced shallots
2 tablespoons rice wine or sherry
1½ cups large asparagus tips, blanched
2 tablespoons glace de viande (see note)

"Roll cut" carrots by cutting them on a slant into pieces about 1 inch long, then rolling carrot 180° so next slant cut crisscrosses the angle of the first, making V-shaped pieces. Blanch carrots in boiling salted water until al dente. Drain, set aside.

Whisk vinegar and oil together in bowl. Add bok choy, toss to coat. Set aside.

Heat the butter and oil together in a wok or large skillet until hot but not smoking. Add the shrimp and stir-fry for 30 seconds over high heat until they are coated with the butter and oil. Add the ginger, ciopoppino, shallots, and rice wine. Stir to mix. Add the carrots and asparagus tips and cook 4 minutes longer. Add the glace de viande and mix well.

Arrange the bok choy on a platter and top it with the shrimp mixture. Serve immediately. Serves 2–4.

Note: Glace de viande is available at specialty food shops.

■ CRISPY WHOLE FISH WITH FRESH TOMATO SAUCE

2 cups peeled, seeded, and chopped fresh tomatoes
1 tablespoon finely chopped coriander (Chinese parsley)
1 tablespoon olive oil
½ cup coarsely chopped basil leaves
2–4 teaspoons salt
1 3½–4-pound rock fish or sea bass, cleaned
1 teaspoon freshly ground pepper
6–10 cups peanut oil
1 cup cornstarch
1 head curly endive, washed and dried

Mix the tomatoes, coriander, olive oil, basil and half the salt together in a bowl and set aside. Dry the fish thoroughly with paper towels. Cut 1-inch deep slashes in the side of the fish at 2-inch intervals (this helps the fish cook more quickly and evenly). Season fish with pepper and remaining salt.

Heat the oil in a large wok or deep-fat fryer to 375°. Quickly dust the fish with the cornstarch, shaking off any excess. Quickly lower fish with a strainer into the hot oil and deep-fry 5 minutes. Remove fish with the strainer and reheat the oil to 375° (this may take about 5–10 minutes). Lower fish into oil, deep-fry a second time until golden brown and crispy, 5–10 minutes.

Place the endive leaves on a platter and lay the fish on top. Serve immediately with the tomato sauce. Serves 4. *Note:* Smaller fish may be substituted and deep-fried in a regular-sized wok. □

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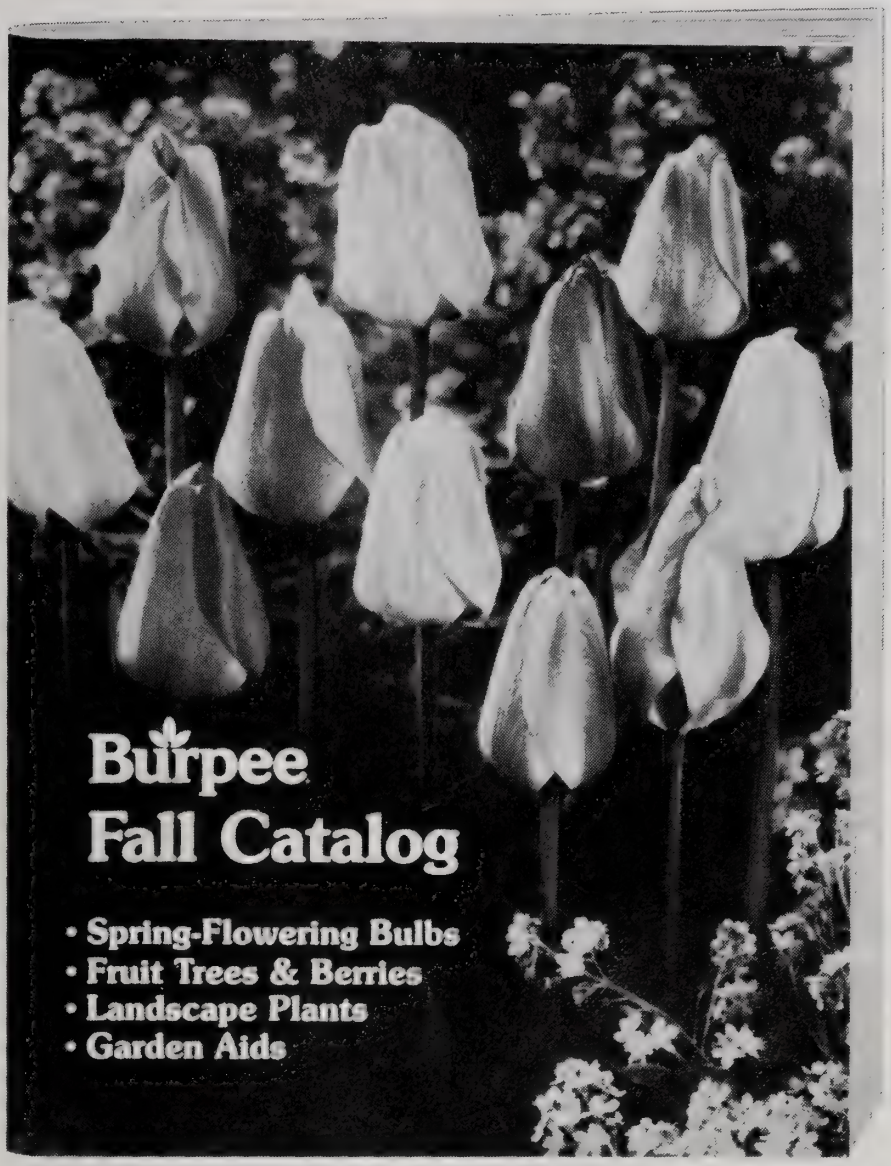
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continued from page 73

American breakfast. Grapefruit? Cereal? Pancakes with bacon? "Be my guest, chèr André," I glare, waving him to the stove. But André is a bachelor with habits embedded in concrete. Unlike American men, Frenchmen seem incapable of boiling water for instant coffee. Day after day André commands his American breakfast. Night after night he runs in the foothills. Dawn after dawn he creaks the gates. As our white nights turn to black moods, we plot ways to accelerate André's departure. What is my lowliest, rottenest, filthiest chore in the house? With a mix of dread and delight I ponder the bright plumage and trilling birdsong of the Saxon canaries in their lacy blue-and-white Tunisian cages. They eat their weight in birdseed every day. The next time André asks, rhetorically, of course, what he can do to help, I thrust a birdcage in each of his hands.

"Soignez les oiseaux!"

André wants to come back next Christmas.

EASTER

Easter, usually in April, stretches through Holy Week to Easter Monday, providing an extended holiday for the extended family. A year later, and Jacques and Claude have a baby girl. What better time for a Provençal christening? As, according to the French maxim, boys are born of cabbages and girls of roses, I am lost in a fantasy of *la vie en rose.* I line the antique swinging cradle in pink chintz. I fill the house with cherry blossoms, carnations, and pink tulips. For the small reception after the baptism, I order pink salmon with pink champagne. Small? I have not counted the tribe of relatives on all sides of the families that converges on La Séraphine for this joyful rite. Car after car disgorges aunts, uncles, nephews, nieces—and cousins with their cats. Considering our private zoo of dogs, birds, and fish, this defies all laws of nature. Being on the side of nature, I lock out the four pretty cousins in the courtyard guesthouse, ordering Sylvie to leash her Persian, Yvonne her Siamese, Suzanne her Bangkok, and Françoise her black alley cat. "Vacations are anarchy," the girls announce, flinging themselves topless by the pool, flinging their cats and caution to the wind. "Houseguests should not bring housepets unannounced," I fume, packing my petrified poodles into the car, and driving into town in search of Patrice and his crêpe-wagon to provide his list of *salées et sucrées* for this expanding *fête champêtre.* "Fromage? Jambon? Chocolat? Grand Marnier?" Patrice and his bearded helpers turn out crêpes on order for our friends with their children who swarm about the grassy terrace. The baby swings in her cradle, absolved from Original Sin; the parents beam; the family is united; our joy shared with loving friends and relatives. A peaceable kingdom, after all. I can hardly believe it. More champagne? Of course.

As I enter the dining room from the terrace, I am engulfed by a cascade of white feathers, drifting, light as snowflakes, on buffets, tables, and chairs. In horror I see the cats, backs arched, fur raised, their teeth drooling blood and plumes, as each one shakes a bird by the neck. The fantailed pigeons throbbing their last, the bluë parakeets twittering, and Poule-de-luxe, the hen, and Coq-au-vin, the rooster, all lie writhing in agony on the red-tiled floor. I see a few goldfish squirming and flapping as I rush out slamming the door behind me. "Sylvie! Yvonne! Suzanne!" I scream. "Come get your wildcats! Françoise!" But by now they are all behind the bar with Patrice in his van. Monsieur Verdeau takes over, sweeping up corpses, swabbing the tiles, hosing the cats out into the trees, where they hide and yowl. Polite but panic-stricken, the guests depart in haste. The baby is rushed inside; the family divided in squabbles; the cousins and their cats shown the door.

"You are not *des amis des bêtes,*" they hurl at us in final insult as they stuff their pets and paraphernalia into their Renault 5 and follow the *crêperie* down the drive. Happily, they will join the houseguests and housepets that colonize the yellow house with purple shutters where Patrice lives in perpetual pandemonium.

Au revoir, dear little cousins . . . until next Easter.

PENTECOST

The seventh Sunday after Easter marks the descent of the Holy Spirit on the apostles with the gift of the tongues, a gift I might wish for to cope with the seven nationalities visiting for this long weekend at Séraphine. All told, we are eight grownups, four children, and six dogs. By Monday, this assortment of European, Japanese, and American ethnic fancies has me baffled to the point of paranoia. Everyone seems relaxed and happy but me. I putter about the kitchen muttering to myself, at a complete loss to *réflechir* one more menu. As I reluctantly count and recount the diminishing larder, yet another car hurtles up the drive. Séguret really is the center of the universe, I conclude, rushing out to greet unexpected friends—the Caballeros—on their way back to Geneva from Morocco. I heave a sigh of relief at the sight of them. Christina, small, blonde, and British, and Santiago, dark, ebullient, and Colombian, are forever welcome.

They always come laden. They always help. Never have I been more in need of inspiration. "You are not allowed in the kitchen today," declares Christina, bringing in baskets of pungent spices, chickens and gigots, fruits and nuts. "Out of here—we'll see you at dinner," orders Santiago, stashing champagne and caviar in the refrigerator. What joy! I take to the pool, blissfully enjoying my day off as an odalisque.

At La Séraphine we eat all over the place, sometimes lunching under the lime-blossom tree or at the pool pavilion or safe from the mistral wind in the courtyard. We dine in the dining room, but as this June evening promises a spangled sunset, I decide on the south terrace with loggia that juts toward the shimmering view of God's Plain. Suspecting a surprise of Arabian delights, I spread the russet tiles with Berber rugs, placing large cushions around low brass trays on carved stands, *mi-las,* that will hold central platters of steamy food. As Moroccan custom calls for food to be eaten with the first three fingers of the right hand, I fill copper pitchers with warm water and fold hand towels beside each place. Heavy brass candelabra light the corners, and incense burns.

Having set the stage, I rummage through chests for the costumes: flowing gossamer caftans for the women; batwinged *djellabas* and goat-leather yellow *babouches,* slippers for the men; tassled and hooded burnooses to cloak the children. We usually dress up in wild things for dinner anyway, and tonight everyone appears as sheiks or Scheherazades in the bar at about 8. The champagne and costumes put us all in a gala mood as we drift to the terrace, reclining on cushions awaiting the feast. Like pages of the seraglio, the children bring in the medley of dishes, delighted at being forced to eat with their fingers. Such strange exotic dishes! Honey-sweet tajine of lamb with onions; citron-tart chicken with olives; brown-sugared fish with dates; salads spiced with fruits; and sweets from the souks of Fez. Hot tea, pungent with mint and sugar, is served in glasses to the tangy wail of Andaluz music. I look around me in wonder. My Provençal farmhouse is transformed to a pasha's palace in Marrakech. *Inch Allah.* How happy I am that our friends descended on the 12 of us with the gift of so many tastes of this Feast of the Pentecost. □

Mary Roblee Henry is the wife of a French diplomat and author of A Farmhouse in Provence *(Knopf, 1969). She is now living in Paris and working on another book.*



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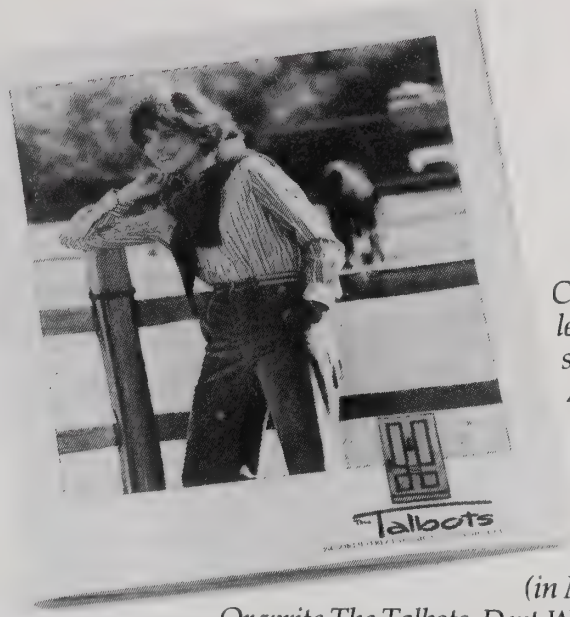
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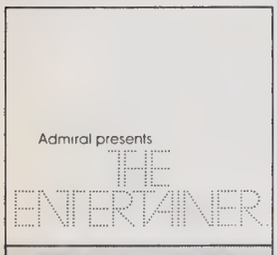
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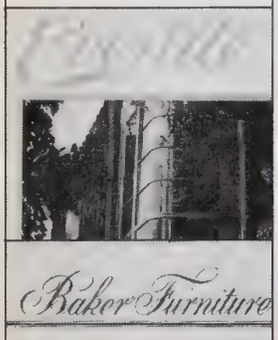
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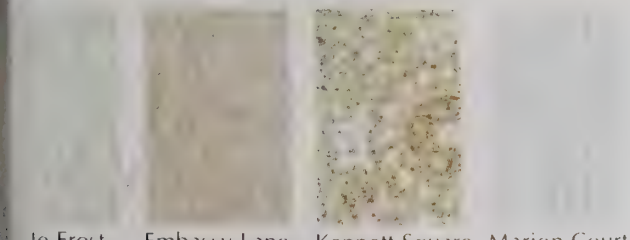
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ON THE COVER

Bold and bountiful ceramic tiles adorn this remodeled kitchen in the Hillier's summer home off the Massachusetts coast. The kitchen, designed by Nora Hillier, makes a cool and comfortable setting for summer entertaining. More on the kitchen on page 106. Photographed by Tom Yee.

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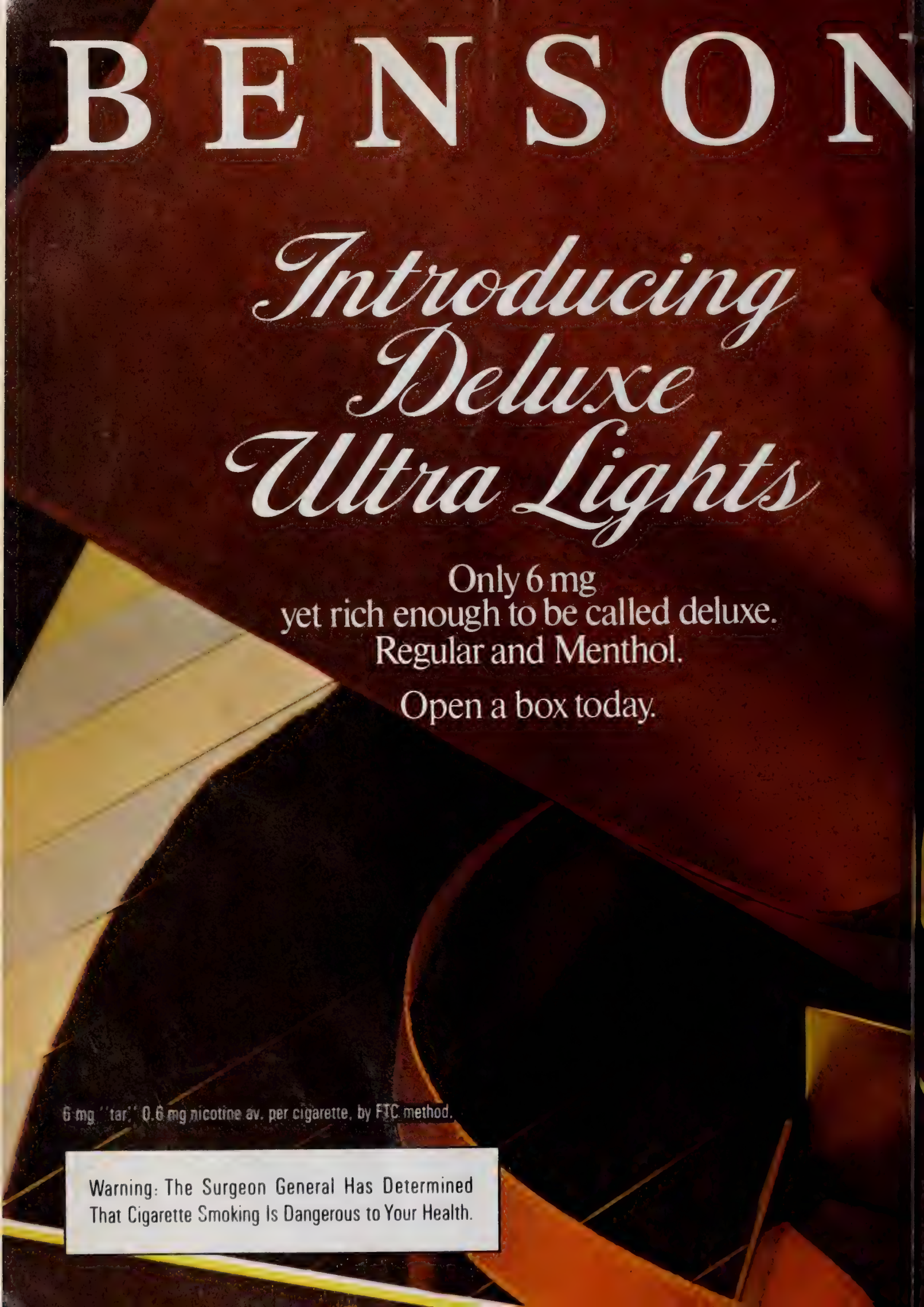
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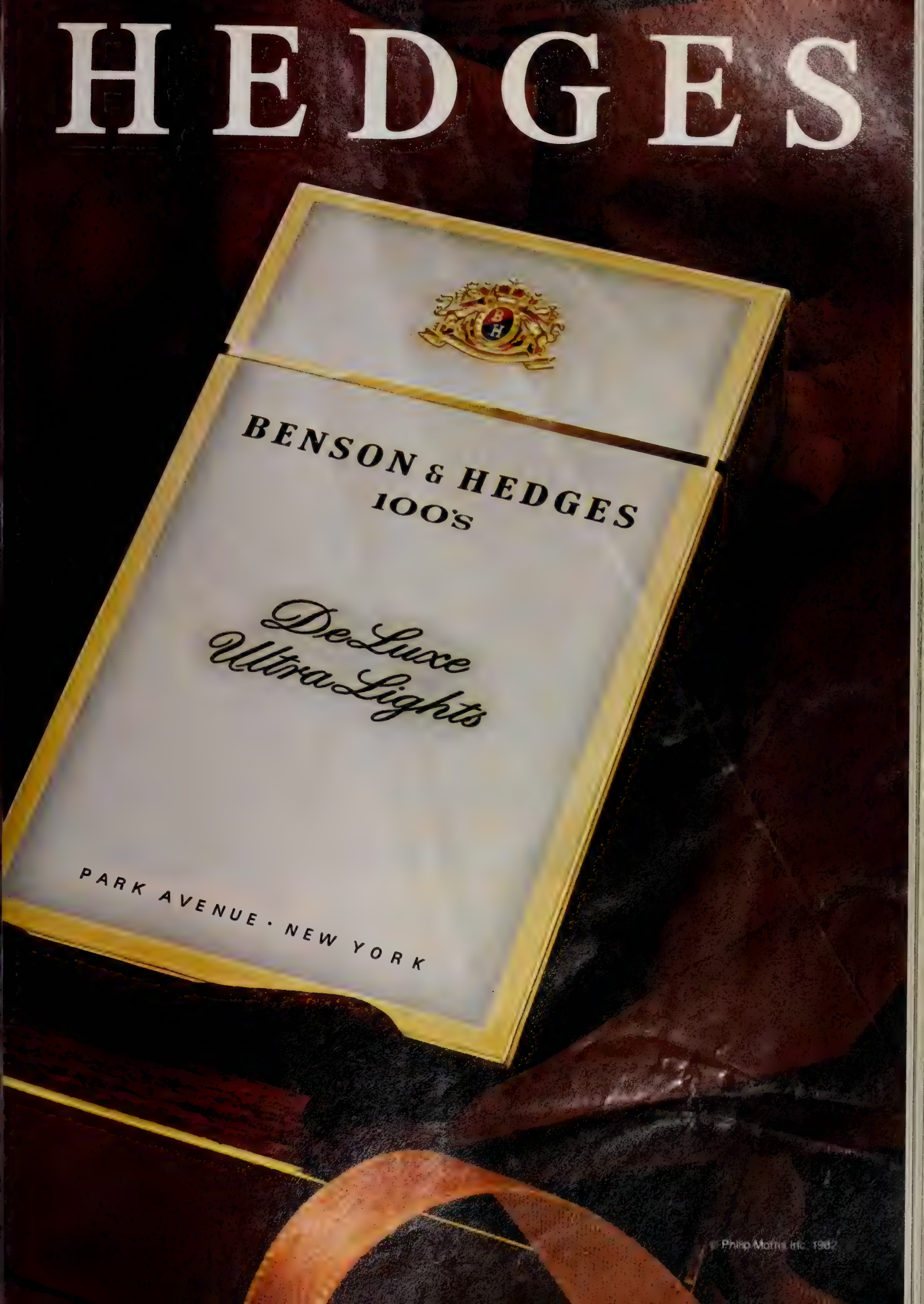
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Currents

Art

BY MARY ANN TIGHE

Reassessing a misunderstood master

El Greco of Toledo: *National Gallery of Art, Washington, D.C., through September; The Toledo Museum of Art, Toledo, Ohio, Sept. 26–Nov. 21; and The Dallas Museum of Fine Arts, Dallas, Texas, Dec. 12–Feb. 6, 1983.*

During my college days, a favorite bit of academic gossip concerned El Greco's paintings. It was said that the cause for all those overlong, ascetic souls that peopled his work was the artist's astigmatism. The older he got, the more his eyesight deteriorated and so the figures grew taller and thinner.

As we learned a bit of art history, the rationale for El Greco's aberrant style became a little more sophisticated. Instead of a problem for an ophthalmologist, the painter was viewed as a scholarly challenge. Were these spiritual beings the product of the dark Spanish mysticism of El Greco's adopted home, Toledo? Or was the somber-eyed ecstacy of these creatures derived from the Byzantine heritage of the artist's native Greece? Whatever El Greco was, and however these visions came to him, there was clearly no easy answer to the challenge of his work.

Now the most important exhibition of El Greco's paintings ever held—66 pieces in all—will be touring the country. This is the first opportunity scholars (and amateurs) have had to consider the full range of the artist's career while in the presence of the original objects. It is especially fitting that in addition to participation by such world-class institutions as the National Gallery and the Prado, Ohio's Toledo Museum played the key role in organizing this event. Toledo, Ohio, is, of course, the American sister city of the Spanish town where El Greco finally settled at the age of 36. It was there that he found the supportive climate that fostered the creation of his most important work.





Above: *El Greco's penetrating portrait of Cardinal Don Fernando Niño de Guevara, Metropolitan Museum, NYC.* Right: Christ Cleansing the Temple, *c. 1570, National Gallery, Washington, showing the influence of the Venetian masters on El Greco.*

The road to Toledo was long and winding, however. Born Domenikos Theotokopoulos in 1541 on the island of Crete, El Greco ("The Greek") was first trained in the manner of icon painters. The artist was ambitious, though, and wished to expand his range beyond what even in the 16th century was an outdated style. So in his 20s he traveled to Venice, then at its zenith as an art center. The color the young man saw in Titian's paintings there was to have a lasting impact on his own palette. El Greco's next journey took him to Rome in 1570 in search of patronage. Michelangelo had been dead six years, but the influence of the Florentine's work and ideas was still enormous. El Greco was to find in Michelangelo's sculpture a repertoire of forms that he would draw on throughout his career. As important was a lesson learned from the Italian master's artistic theories. Michelangelo believed that the imagination and the judgment of the eye were more significant than the imitation of reality. So if making an arm or leg longer or shorter than that of the model enhanced the emotional impact of the piece, Michelangelo did not hesitate to follow his instinct. Obviously, this lesson was not lost on El Greco. Nor did the eager young painter overlook the intellectual life of the city. At this time El Greco

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Architecture

A façade by architects Andrew Batey and Mark Mack, seen in a drawing study, left, is one of five new additions to the San Francisco showing of "The Presence of the Past," the 1980 Venice Biennale architecture section at Fort Mason Center, Pier 2 until July 25. Under the direction of Italian architect Paolo Portoghesi, avant-garde architects—Michael Graves, Charles Moore, Frank Gehry, Arata Isozaki, Hans Hollein among them—were asked to design life-size façades that were then erected by set designers from Rome's Cinecittà film studios. Added to the uneven, but fascinating, originals are four new façades by Batey and Mack; Marc Goldstein of Skidmore, Owings & Merrill; Dan Solomon; and William Turnbull, with an entry portal by San Francisco firm Crosby, Thornton and Marshall.



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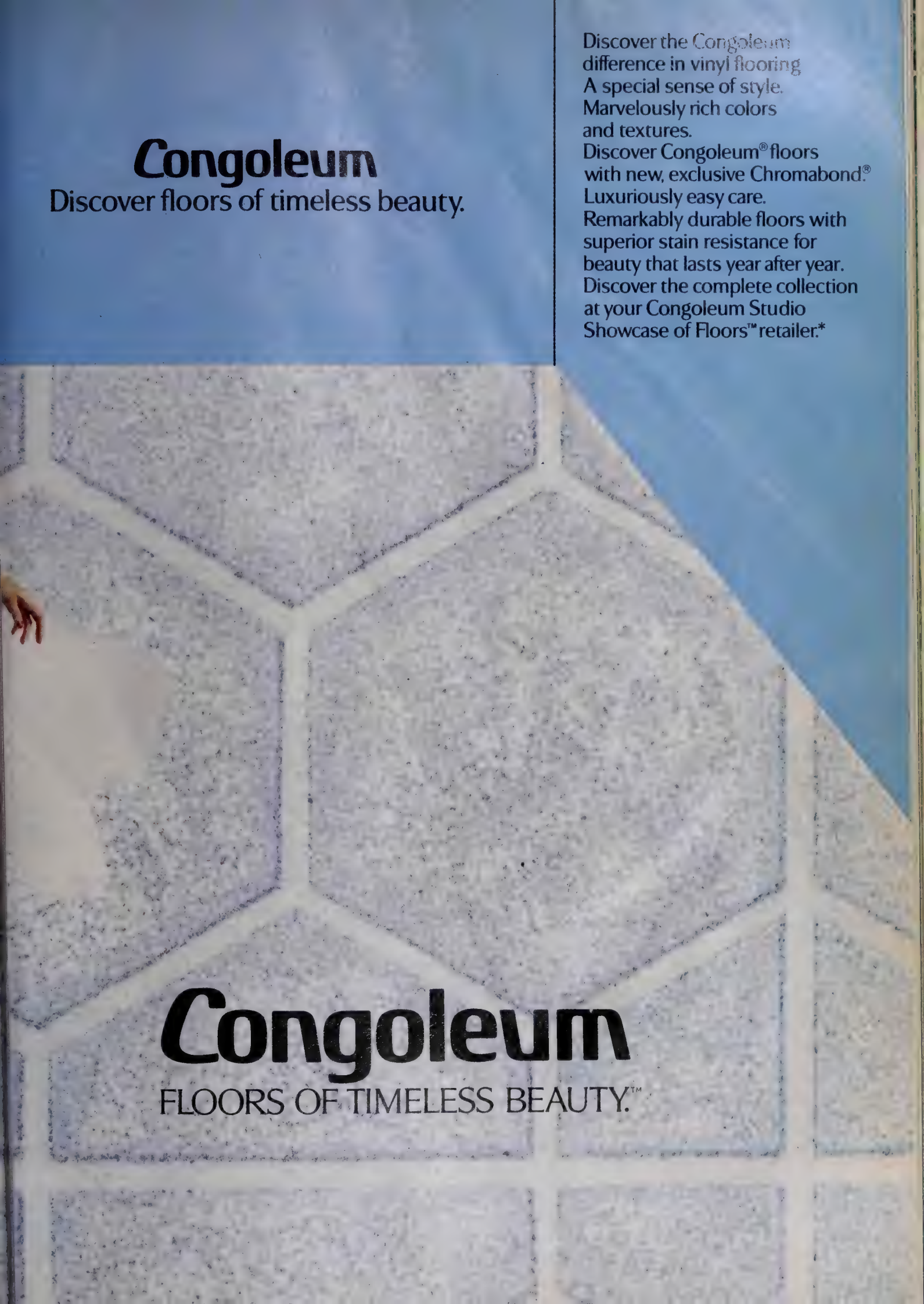


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Currents

Art

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developed an interest in thinking about art, analyzing the philosophical underpinnings of his efforts, and the writings that resulted from this speculation gained him easy access to the intelligentsia. From this time on, all of El Greco's paintings would be expressions of ideas, not illustrations but nonverbal embodiments of concepts—primarily religious concepts.

Rome was a rich experience for the Greek artist in every way but financially. Finally, in 1577, he went to Spain in search of the commissions that had eluded him in the more important cultural centers. The magnet that drew him to this country was the grand plan for buildings and decoration championed by its monarch, Philip II. El Greco saw himself the beneficiary of this royal vision. It was Toledo, however, rather than Madrid that gave the artist a place and a reason to work. This religious and university center was enough outside the mainstream of European cultural life that El Greco's professional skills faced few challengers. But it was not an intellectual backwater. El Greco was able to enjoy that luxury that artists rarely experience: presenting his work to a small, informed audience who shared his own beliefs. For El Greco and the leaders of Toledo, it was the Catholic Church's Counter Reformation, with its passionate opposition to Protestant theology, that stirred the spirit. El Greco received many requests to adorn private chapels and seminary walls with his images of the saints or the much-embattled (due to questions about the Immaculate Conception) Virgin Mary. In this atmosphere of sympathy and support, El Greco's style grew more personal and expressive. The features acquired from the Venetian and Roman schools meshed; his Byzantine origins reemerged. Bodies were longer, forms flatter. The light in paintings became harsher, and the serpentine human shapes, with their impassive expressions, more convoluted. The emotional pitch of El Greco's art reached new heights, leaving behind Italian Renaissance notions of decorum. It certainly wasn't due to a failure of vision. Nor was it simply an attack of Spanish mysticism or homesickness for some wide-eyed madonna of Crete. The work that El Greco made in Toledo was the consequence of all the strands of his life and art finally joining seamlessly with a cause, a community, and a place. □



Art

"Hills and Streams: Landscape Decoration on Chinese Blue and White Export Porcelain," a loan exhibition of 43 fine examples from the China Trade Museum, Milton, Massachusetts, is on view at The Fine Arts Center, Nashville, until August 15, then begins a two-year tour of 11 other cities. Above: *An unusually-shaped dish, circa 1780, depicting an offshore pavilion with a ramp.*

Movies

BY DAVID DENBY

Spielberg's duo of supernatural winners

Only a year after his smash hit *Raiders of the Lost Ark,* Steven Spielberg has brought out two sensationally exciting new movies—*Poltergeist,* which he wrote, designed, and produced, and *E.T.,* which he conceived and directed. With this double whammy Spielberg has replaced his friend George Lucas as the kingpin of American movie entertainment. At this writing, both pictures would appear to have an assured box-office success, though they are very different in quality. *Poltergeist,* directed by Tobe Hooper (in name, at least—there are many Spielberg touches), is essentially a haunted-house movie, thrilling, frightening, at times eerily beautiful, but also severely limited. As a cinematic experience it far surpasses something as conventional as *The Amityville Horror,* but its artistry functions principally in the area of visual design. *E.T.,* on the other hand, is a worthy successor to Spielberg's earlier masterwork, *Close Encounters of the Third Kind.* It is perhaps less spectacular than that movie, but it is also wittier, more imaginative, and more deeply felt.

By now, certain Spielberg obsessions have become apparent. The director grew up in the suburbs, in Arizona, and has often stated in interviews that suburban life is more satisfying for a child than is commonly thought. In *Close Encounters* and now in both of these movies he presents the suburban house, with its groups of two and three children, its dogs, its toys, its mess, its noisily active kitchen life, as a battleground for the bizarre and the marvelous. In *Poltergeist,* which is based on a Spielberg idea, evil spirits jump out of a television set flickering ominously after everyone has fallen asleep and lodge themselves in the upper floors of the house, a menace to the children. After the usual haunted-house fireworks—rumblings, howlings, moving furniture—the movie offers one apocalyptic effect after another: annihilating blasts of white light bursting from innocent-looking closets; children pulled into sudden gaping holes by powerful winds; restless corpses bobbing up from the muck at the bottom of unfinished swimming pools.

Yes, it's only a haunted-house movie, and yes, despite all the metaphysical gibberish about accepting death and not accepting death, it only wants to scare the stuffings out of you. But still, how beautiful some of it is! Pulled toward the closet by the mysterious wind, the screaming children and their mother (Jobeth Williams) hold on to the headboards of their beds as their bodies are suspended horizontally; staring into the abyss, Jobeth Williams is the image of embattled motherhood, and she goes to hell itself to get back her little daughter. *Poltergeist* is so superior to the usual run of haunted-house movies because it's frightening but not sadistic; this example of a fa-

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Steve Freeling (Craig T. Nelson) defies spirits in Poltergeist

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Currents

Movies

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miliar and generally debased genre offers one of the most sympathetic portraits of a family in recent movies.

Funny and macabre is a familiar combination in American movies; Spielberg's work is funny and touching, a more unusual combination. The masterly *E.T.* could be described as a science-fiction cross between *The Yearling* and *Peter Pan.* At bottom it's a movie about a child who falls in love with a pet, a child who creates a secret world in defiance of adults. In the beginning, a group of gentle creatures on an exploratory mission from another star are interrupted in their nocturnal ramble on earth; they take off in haste, leaving one creature behind. A short waddler, greenish-brown in color, with an oblong head and beautiful eyes, the extraterrestrial—E.T., for short—takes refuge in the bedroom of a 10-year-old boy, Elliott (Henry Thomas).

The two of them communicate by gesture, by sound, and finally by words, which E.T. picks up soon enough. The poor creature is not only



Ten-year-old Elliott, played by Henry Thomas, in Spielberg's sci-fi film, E.T.

harmless and gentle, he's terrified by the earthlings. When Henry's little sister comes into the bedroom and sees the bizarre little E.T. she screams, and he screams too, his neck raised in terror, long, delicate fingers outstretched in protest. But soon the baby sister and Elliott's older brother join Elliott and E.T.'s secret world. They dress up the creature, let it sleep among the stuffed animals, where it goes unrecognized by Elliott's mother, and take it for exhilarating bicycle rides, one of which ends with both E.T. and Elliott flying through the air and across the face of the moon—a stunning shot that goes back to the origins of cinematic fantasy in the 80-year-old Melies movie *Voyage dans la Lune.*

Spielberg brings *E.T.* to a shattering climax without ever resorting to conventional scare tactics (which is certainly not true of *Poltergeist*). As in all such movies, the child must let its friend return home ("return to the wild" as they used to say in horse movies), which means, in effect, that the child must accept limitations, must accept separation, aloneness, and adulthood. *E.T.* has the emotional saturation of a classic fable, and yet every image is fresh, startling, even revelatory. This is the truly great family movie that I have been awaiting for many years.□

Books

BY CAROLINE SEEBOHM

Discovering seven extraordinary towns

Special Places *by Berton Roueché; Little, Brown; $12.95*

Christopher Columbus must have felt something like this. In seven of the smallest towns in America (the largest has a population of 10,290), Mr. Roueché has discovered communities of such exceptional qualities that one can hardly believe they exist—Pella, Iowa, a flawlessly recreated Dutch town; Stapleton, Nebraska (pop. 303), which has never seen a crime; Crystal City, Texas, riven by political ferment; Hermann, Missouri, so resolutely German the mayor's card reads "Herr Burgermeister." In plain, miraculously short chapters, Mr. Roueché conveys each place so vividly one sees every brick, catches every glance. It is a most extraordinary reading experience.

It is also a most extraordinary revelation of this protean country. In conjunction with the recently published *Hometown* by Peter Davis, who devoted a whole book to one place (Hamilton, Ohio), Mr. Roueché (born in Kansas City) has wonderfully vindicated Walt Whitman's lines, "The United States themselves are essentially the greatest poem."□



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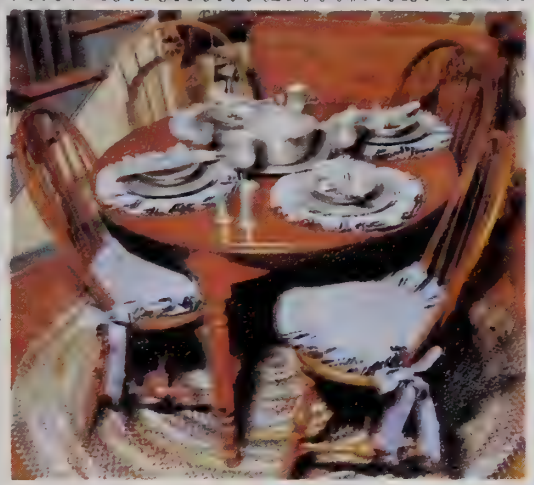
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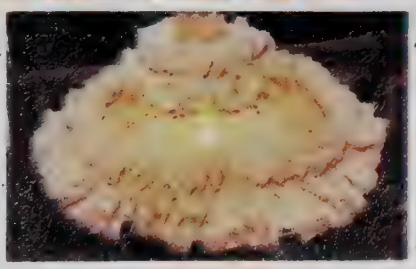


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Currents

Television

BY GABRIELLE WINKEL

Cable TV's wealth of newfound riches

Even while you sleep, the ground beneath you is being wired for cable. And though to many the word cable still conjures up local town meetings, talk shows, and less than sophisticated evenings of entertainment, nationwide, cable is beginning to offer alternatives for the discerning viewer. Available now are several exciting "services" (there are no cable "stations") committed to quality programing—on dance, drama, films, music, and art, in both original and imported productions. And cable has learned from the commercial networks that the audiences they seek are not always going to be home on successive Monday nights. So viewers will find frequent repeat schedules on many of the cable services—either in three-hour blocks, sound, and finally [illegible] which E.T. picks up soon enough. The poor creature is not only



Diana Rigg. Dennis Lill in Hedda Gabler

WHAT'S ON: CBS Cable (a basic cable service provided to cable subscribers at no extra cost) is a classy package complete with Patrick Watson, an urbane, tuxedoed Canadian who serves as the host for each evening's broadcast. One of CBS Cable's most interesting innovations is *Signature*, an interview program with a difference—the interviewer remains anonymous, thereby allowing the guest all the spotlight. Also, this summer, watch for Ralph Richardson in *Early Days*, Diana Rigg as *Hedda Gabler*, and *Timeless Vienna*, a musical tour of the Austrian city.

Arts (Alpha Repertory Television Service), also a basic service, prides itself on an assortment of exclusive arrangements with prestigious organizations—from the Metropolitan Museum of Art to regional theaters—this month, Leonard Nimoy's acclaimed portrayal of Van Gogh, *Vincent*. ARTS brings some intelligent talk to late night as well, with *Night Cap . . . Conversations on Arts and Letters*, co-hosted by Studs Terkel and Calvin Trillin, who lead different experts each night in a 30-minute discussion on topics ranging from acting to architecture. Also look for informative programing such as *Handmade in America*, and *ARTS at Sotheby's*.

The Entertainment Channel began airing in June as a pay cable service. Last year the service made news when it signed an exclusive contract with the BBC for first choice of over 5,000 hours of broadcast material. This summer, watch for the BBC's four-part dramatization of *Fanny by Gaslight* and Jane Lapotaire's Tony award-winning performance in *Piaf*. Foreign films (this month Eric Rohmer's *The Aviator's Wife)* are also a big part of The Entertainment Channel, and the viewer may choose between dubbed and subtitled versions.

For additional information and more detailed program listings, contact your local cable operator. □

Music

BY ALAN RICH

The irresistibly seductive tango

They're doing the tango again. You'd think they'd have stopped by now; you'd think that that particular dance, rough and lascivious in its origins in the bordellos of Buenos Aires, sleek and passionate as transformed in the ballrooms of Europe and America, might have gone footloose after nearly a century in the spotlight. But no; the venerable Tango Palace just above Times Square still packs 'em in, while at a nearby Broadway theater a musical show named *Evita* has a lusty tango

Continued on page 19



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Music

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s its biggest hit tune. (Yes, I know hat "Don't Cry for Me, Argentina," ike the rest of the show, was actually vritten by a couple of British rock omposers. I also know that another ango of extreme popularity, "Jalouie," was written by a Dane named Jakob Gade. So?) In the same recent veek the mail brought two important ew record releases, an album of tangos sung by Placido Domingo on Deutsche Grammophon, and a Nonesuch lisk called *The Tango Project.* Stylistically, these two wonderful records ouldn't be further apart; yet they both rilliantly exemplify the dangerous, mmediate passion of this most popular f all popular dances.

Nobody knows exactly when the ango was invented or even where its ame originated. Its most immediate nusical ancestor is the habanera—Cuban, as its name implies—and if you now your *Carmen* you know that this lance, too, can make strong men weak. The first tangos came out of the urban lums of Argentina around 1890. They vere almost all songs about sadness, etrayal by lovers or by life itself.

No craze of modern day—not the ndy, not the twist, not the self-inflicted chiropractic that passes for dancing oday—took over the world as the tango did. The music was irresistible; even ne most slewfooted had to be reached y the insinuating, somewhat sinister ıythms, the violent syncopations ıatched by sudden wrenches of harıony. Then there was the dance itself, choreographed mayhem for a couple embrace, the man stiff-backed and ending forward over the helpless oman until she had no choice but to ırrender. Never had public dancing een so explicit, at the cafés of London ıd Budapest as in the cantinas of Buenos Aires.

Igor Stravinsky composed a garish, visted tango for the Devil in *The Soldier's Tale;* William Walton used a hirious parody of the tango for one ovement of his *Facade;* Kurt Weill ade frequent and varied use of the nce in some of his dramatic works of e 1920s. In one memorable scene in s satiric opera of 1927, *The Czar Has s Picture Taken,* there is a phonoaph on stage through which the ains of a tango seem to emerge while e comic plot plays itself out. That ece, titled the "Tango Angele," was e first real hit tune Weill composed.



World-renowned tenor Placido Domingo

In Weill's Berlin, jazz bands and dance orchestras, bearing such names as Weintraub's Syncopators and the Barnabas von Geczy Salon, played new tangos virtually to the exclusion of all other dance music.

The many lives of the tango are neatly exemplified by the two records newly at hand. Domingo sings backed by a studio orchestra, which may be a little lush for some tastes; yet the great Spanish-born tenor has let the emotion of these great dance tunes course through his own veins. The best thing about this insinuating, irresistible record is the way Domingo obviously regards these tunes as great art.

But if Domingo seems to take these tangos seriously, the Nonesuch record is virtually a doctoral thesis on the tango style. There is no singing here; the great tunes are given life by an instrumental trio: Michael Sahl at the piano, William Schimmel, accordionist, and Stan Kurtis "at" the violin. Sahl, himself an important experimental composer, made the arrangements, which are often raw and intense, nothing like the lush orchestrations on the Domingo collection but very much, in fact, like the Argentinian pick-up bands of the tango's early days. It includes a couple of tangos whose popularity is beyond question: the aforementioned "Jalousie" of Gade and the ravishing "La Violetera" of Jose Padilla, which became the romantic tune in Chaplin's background score for *City Lights.*

One thing the records share, and that is the essence of the most dangerous dance that they honor: They are relentlessly, dazzlingly sexy. Buy them both, and when you've worn them out—a matter of not very much time—buy them both again. □

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ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •

BY NANCY RICHARDSON



Feast for the eyes

BUFFET TABLES TO MIMIC ART

Ever more popular are the big decorative paintings that make a dining room. Nothing could suggest the idea of feast faster than the extraordinary fantasy buffet, left, *painted in 1700 by French artist J-B. Blin de Fontenay, Galerie Cailleux, Paris; inquiries Paul Rosenberg & Co., New York. Even without owning the picture we can act on its message. Why not give a buffet with the big dining table handling course after course to be eaten and enjoyed, and with sideboards used for decoration, loaded with a display of plates, sculpture, fruit, and flowers? Prevents the sometimes-messy, often uninteresting look of buffets that consist only of what is being served for dinner.*

Big and pretty

PARTY SCULPTURE MADE OF RIBBONS

Some of the most charming summer evenings happen in gardens used as outdoor sitting rooms. With the right comfortable furniture everyone can sit outside all night listening to the wind move in the trees. Houston-based party designer John Oppido likes to add one beautiful element to nature's abundant setting: enormous ribbon sculptures, made from chicken-wire frames woven with ribbon at the top, trailing hundreds of streamers below. Can be hung on tree branches or trellises to shimmer and float like colorful Spanish moss. Can be taken down at party's end and used again. Telephone John Oppido at 713-520-9893.





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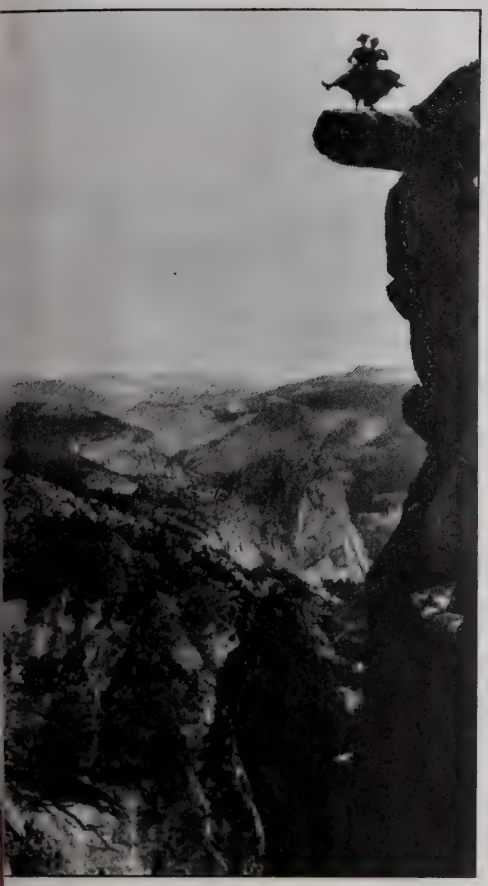


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Edited by Diane Welebit



View of Yosemite by George Fiske

THE WILD

PROTECTED BY FILM

For over a century, America's landscape photographers have participated in preservation. "American Photographers and the National Parks" is an exhibition of 205 photographs by 35 photographers, including Ansel Adams, Eliot Porter, Imogen Cunningham, and Edward Weston, at the Museum of Art, at Carnegie Institute, Pittsburgh, until Sept. 26. Besides tracing landscape photography from the 1870s to the present, the exhibition documents how these artists used photographs—often the first visual records of an unspoiled area—to focus attention on the beauty of our wilderness and persuade Congress to protect it. At the Minneapolis Institute of Arts (Oct. 17–Dec. 5), Denver Art Museum (Jan. 8–Mar. 6), Los Angeles County Museum of Art (Apr. 7–June 26).

ON THE SCENT OF LAVENDER

While London's flower sellers no longer fill the city streets with cries of "buy my sweet lavender!" the plants still bloom in abundance on a lavender farm in England's Norfolk county. A renovated water mill built from local red sandstone in the early 19th century is home to the country's largest grower and distiller of this fragrant shrub. Caley Mill, in Heacham, welcomes visitors who come during the summer months to see and sniff the hundred misty blue acres devoted to the crop, some of which form part of the Royal Estate at Sandringham.

Caley Mill, now a flourishing family-run business, was started in the 1930s when a chemist, a landowner, and a nurseryman combined their talents and produced a lavender oil based on a formula that dates back to King George IV. That Regency blend of essences is virtually the same as the one used today—and still remains a trade secret. Visitors to Caley Mill can watch the lavender being gathered in the fields and also see the oil extracted from the flowers by the time-hallowed method of steam distillation. It takes a ton and a half of bloom, or half an acre's worth, to produce a single gallon of oil. Pure lavender oil, *(Continued on page 26)*



100 aromatic acres of lavender are cultivated at Caley Mill.



FREIGHTERS FOR THE FOOTLOOSE

A ship that carries only 12 passengers? The promise of having a ship almost all to yourself, plus the fact that they travel to exotic ports and cost less than luxury cruise ships, continues to be the draw of freighters. According to Air & Marine Travel Service, a New York agency that handles freighter-passenger business, people who travel on freighters "have to be able to entertain themselves—you don't get all the services you do on a luxury liner. You also have to have a flexible schedule—freighters have changeable itineraries. Trips can be delayed, moved up, cut short, or lengthened on short notice." Still interested? For *Ford's Freighter Travel Guide*, which lists passenger-carrying freighters and includes a lot of information to help plan a freighter trip, send $6.95 to Ford's Freighter Travel Guide, P.O. Box 505, Woodland Hills, Calif. 91365.

continued from page 25

as well as bottles of perfume, talcum powders, soaps, bath oils and salts, after-shave lotions, dried blooms, and lavender sachets, are all on sale at Caley Mill's own shop. (In the U.S., Neiman-Marcus sells the company's Royal Purple products.)

Round off your visit to Caley Mill with traditional English cream tea, served with scones, cakes, and sandwiches in the converted white-walled and wood-beamed miller's cottage. For more information on tours of Caley Mill, telephone: Heacham (0485) 70384. *Where to stay nearby:* Duke's Head Hotel, Tuesday Market Place, King's Lynn, Norfolk (telephone: 0553-4996). DAVID WICKERS

VINTAGE SURPRISES IN MISSOURI

A 75-mile drive west from St. Louis brings you to Hermann, a village tucked in the rolling green Ozark foothills along the Missouri River. German immigrants settled the town in 1837, choosing a spot reminiscent of the Rhineland, and winemaking was one of the Old World gastronomic skills they put to impressive use when they made their new home. By the turn of the century Hermann had become the largest wine-producing town east of California. Then Prohibition struck, knocking out the industry. The founders' descendents, however, didn't forget the traditional skills and ways, and now two Hermann wineries—both open to visitors—are once again making fine wines.

Both wineries are housed in imposing salmon-pink brick buildings recently restored and listed on the National Register of Historic Places. Both offer visitors a glimpse of the Missouri wine industry's pre-Prohibition grandeur. Stone Hill Winery, at the turn of the century the world's third-largest winery, is perched on a hill overlooking the town. It boasts North America's largest series of arched stone and brick underground cellars that extend deep into the surrounding hillside. Established in 1847, the winery became an international gold medals winner, then sat idle from Prohibition through 1965 while its cool, dim cellars were used to grow mushrooms. Visitors to Stone Hill can take a tour that follows the wine's progress from grape to glass, a journey that ends in a tasting room and shop with windows full of colorful antique Stone Hill bottles. Discoveries through the rest of the building include the antiques-filled second floor, the museumlike attic, and the tower cupola for a spectacular view.

Hermannhof Winery, located across town along the river, makes not only choice wines but also delicious smoked cheeses and over a dozen kinds of "wursts," including bock-, blut-, brat-, knack-, leber-, and sommer-, and also braunsweiger and schwartenmagen. Visitors can observe the winemaking in massive vaulted stone cellars, see the sausage-making in the smokehouse, and taste everything in a lovely country-store setting.

Although the wineries are open year-round, the best time to visit is in September, when the "crush" is on, or during the lively Oktoberfest (October 9, 10, 16, 17, 23, 24), replete with German music, crafts demonstrations, and the sweet fragrance of ferment filling the crisp fall air.

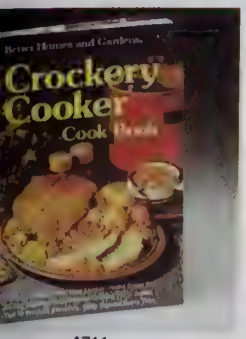
Besides delights you can eat and drink, the town of Hermann serves itself up as a museumpiece, with 108 buildings on the National Register, and is said to be more German in architecture and customs than any other small town in the U.S. Free maps available in shops and hotels send you on a worthwhile walking tour of Hermann's

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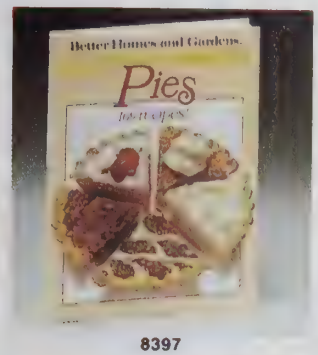


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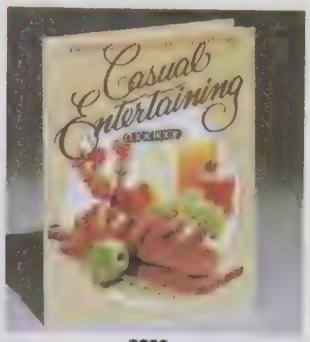
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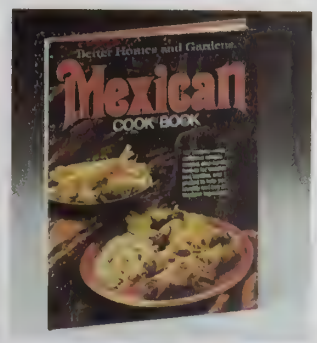
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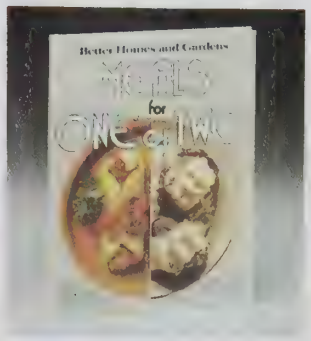
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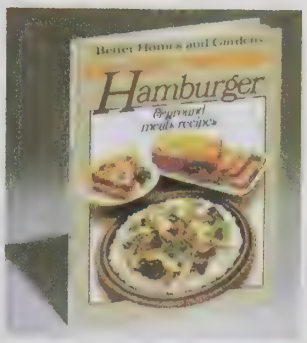
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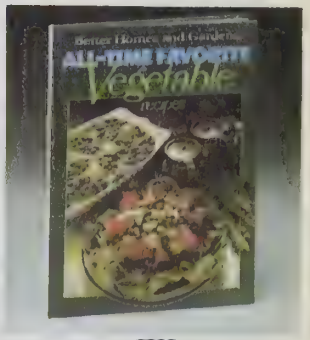
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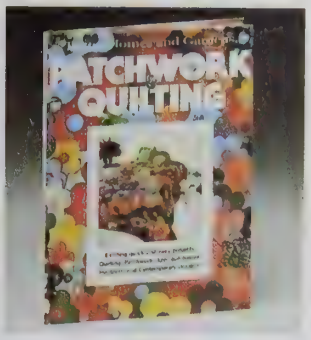
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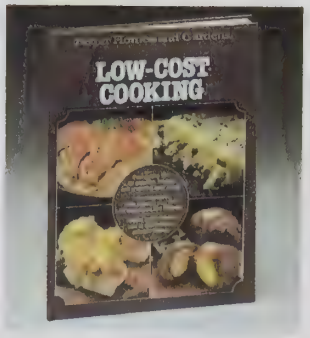
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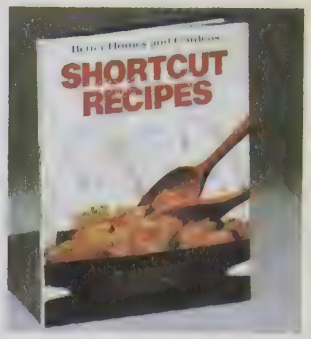
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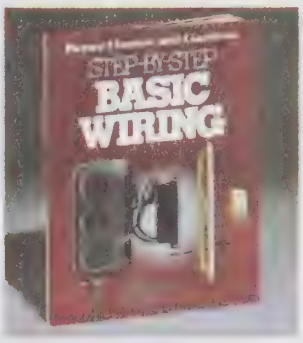
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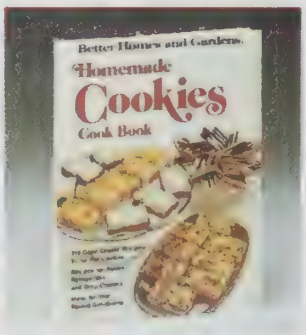
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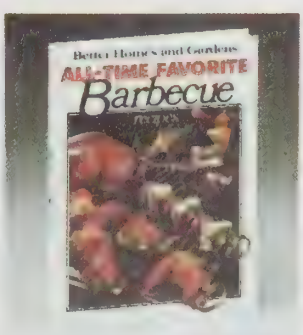


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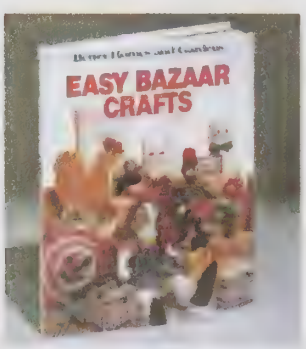


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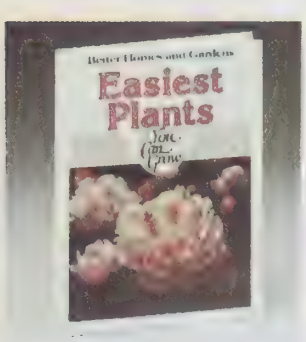


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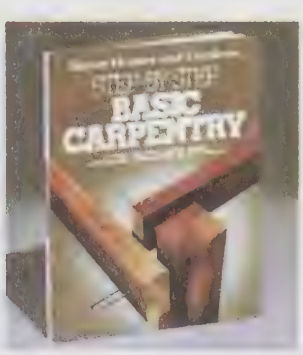

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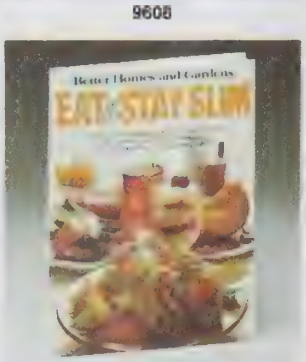
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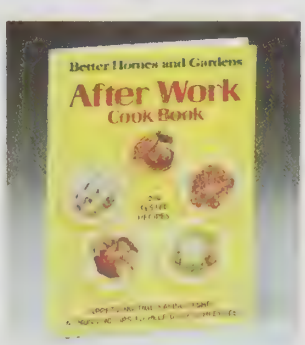
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continued from page 26

grand pink brick and stone structures, which sit close to the well-scrubbed, tree-lined streets—an Old World positioning. Many of the buildings are open for tours, and along the way stops can be made at museums, antiques galleries, crafts shops, and restaurants that feature hearty German fare. Try Vintage 1847, the restaurant at the Stone Hill winery, and Calico Cupboard on the riverfront. *Where to stay:* Calico Cupboard or Der Klingerbau Inn, both bed-and-breakfast inns run by the same family. *More information:* Hermann Area Chamber of Commerce, 115 East Third St., Hermann, Mo. 65041; (314-486-2313).

SUSAN FARLOW

IS THIS THE BEST RESTAURANT IN EUROPE?

We wrote from New York a month and a half ahead of time to secure a table for dinner and received a prompt letter of regret telling us there was no room! Instead there was a courteous offering of lunch that day, which we hastened to accept.

This merely indicates the extent of European enthusiasm for the cuisine of Fredy Girardet, whose restaurant is in a restored *hôtel de ville* in the little town of Crissier, 15 minutes by taxi from Lausanne, Switzerland. He started this paradise 11 years ago and has earned world-wide acclaim for his unique blend of nouvelle cuisine and classic French cooking. Our lunch was an increasingly heavenly succession of tastes, beginning with chicken and duck foie gras in fennel aspic with slivers of fennel and radish; a thin slice of sole nestling against a cluster of juicy mussels in light tomato sauce; a curl of lobster tail and spoonful of potato purée topped with basil in a transparent orange sauce. Then, for my husband, a *mignon de boeuf* with coriander and shallots; for me, *rognons de veau* in pepper sauce; both dishes were accompanied by a timbale of courgettes and aubergines. Over 30 cheeses and 10 breads were offered next, followed by a trolley of sorbets. For dessert: fruit, gâteaux, patisserie, and a *mille-feuille* that must have been a mirage, vanishing into creamy memory as soon as it passed one's lips.

If ever there was a reason to pass through Lausanne, this is it—but be sure to book ahead! Chez Girardet, 1, route d'Yverdon, Crissier, Switzerland. Tel. (21) 34-15-14.

CAROLINE SEEBOHM

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EDITED BY
ELIZABETH GAINOR

A summer system: laissez-faire living

Not overdoing is its own reward in a country retreat



Ferns grow in an 18th-century French lavabo, far right, hanging on a fence.

Boston ivy blankets the Bells' summer cottage, save window and door openings.



Mike and Donna Bell, above, with their Dalmatian, between the house and the pool.



Entertainment's easy at lunch around the pool; the mitered wood deck harmonizes with natural surroundings.

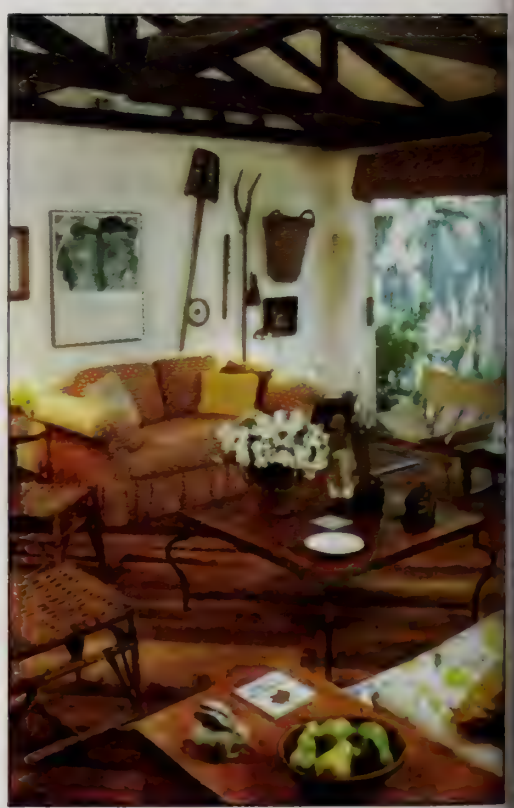




Ivy tendrils embrace concrete urns and capitals, an early 19th-century bronze French garden gate, and other architectural bits and pieces brought back from travels abroad.



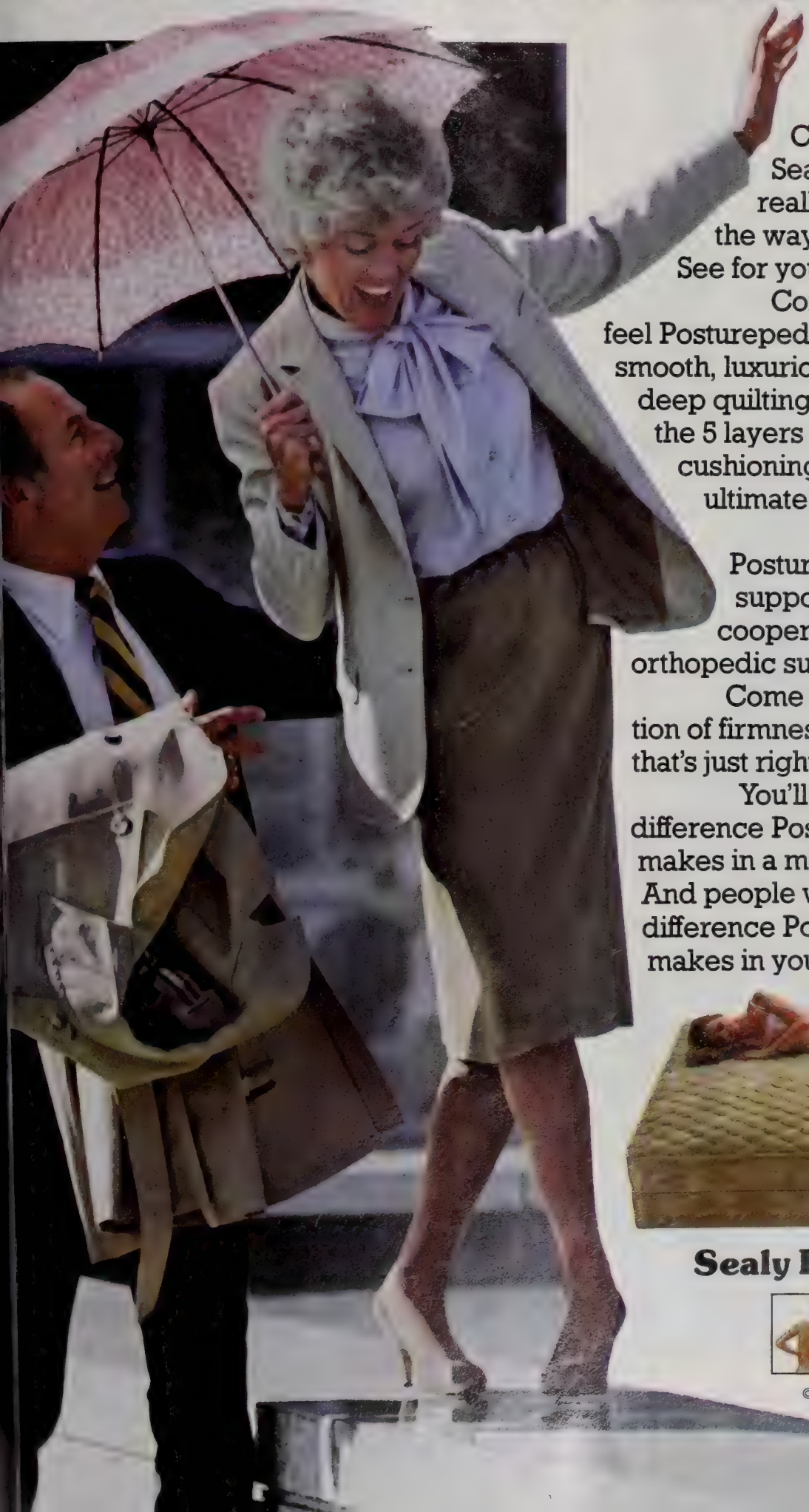
From rosted with ivy, Mike Bell's summer cottage on Lake Michigan, he says, "is like living in a cupcake." Letting the ivy go is quite intentional, a question of "thoughtful neglect," as is the unswept pine-needle-carpeted drive, the placement of architectural fragments amid the groundcover so it grows up over them. With this attitude, in emulation of a way of life they admire in the south of France, Mike and Donna Bell approached the converted 1920s garage they bought sixteen years ago. Inside, the living is easy, too: an undecorated look of European country antiques pulled together with a few American staples. The European things were brought back from buying trips—Mike is an antiques dealer specializing in scrubbed pine, with one shop in Chicago, another recently opened in New York. Lots of woody texture inside and out provides natural, unpresumptuous background.



Living room is a composite of country finds: French floor-parquet coffee table, Spanish cane chairs, Idaho barnwood floor, Irish dresser.



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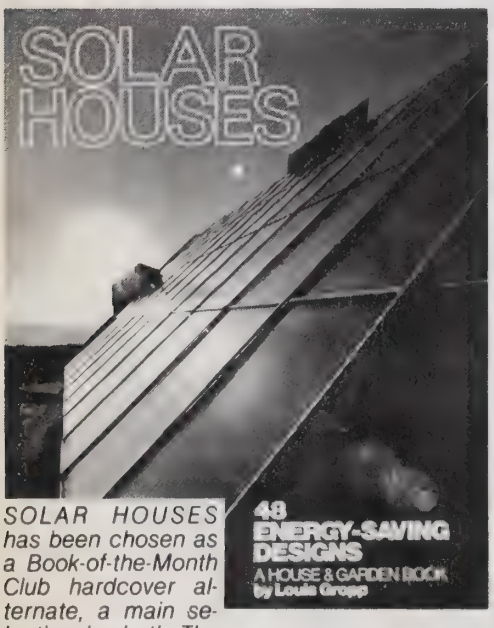
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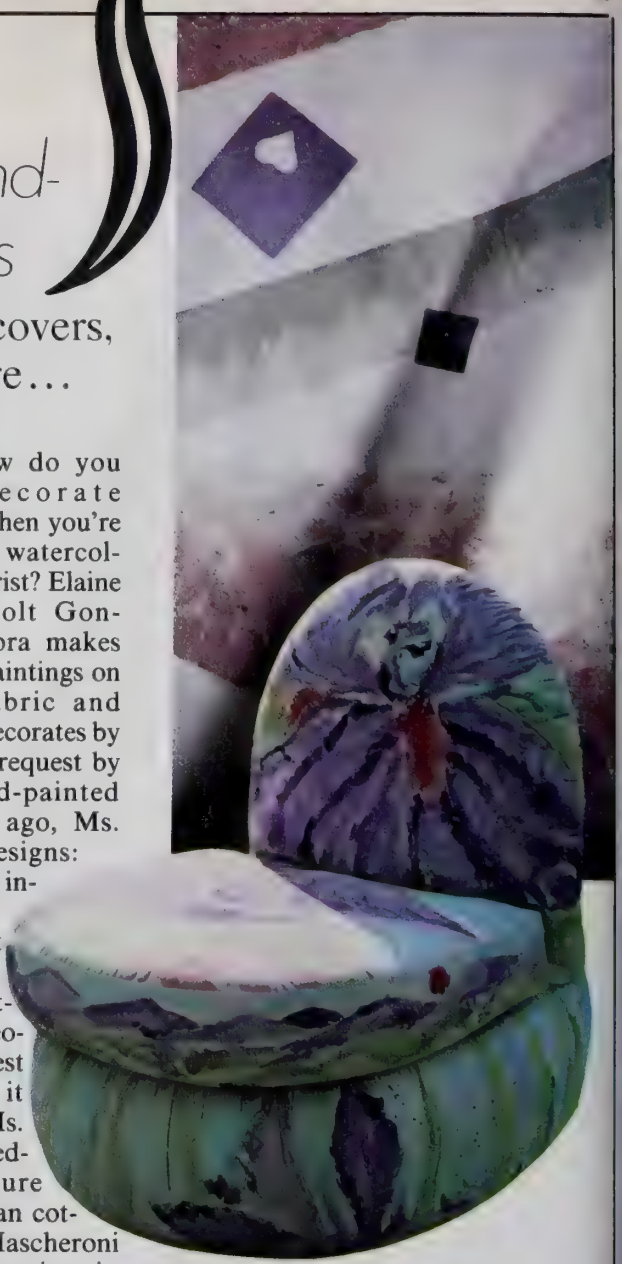
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One-of-a-kind looks from hand-painted fabrics

Roman shades, bedcovers, upholstered furniture...

How do you decorate when you're a watercolorist? Elaine Golt Gongora makes paintings on fabric and decorates by the yard. Responding to a request by her sister for some hand-painted throw pillows five years ago, Ms. Gongora did her first designs: gutsy flower blow-ups and interpretive landscapes on natural ground. Her latest fabrics employ spatter and stencil as well as hand-painting and take an abstract geometric form. "I do my best work when I know how it will be used," comments Ms. Gongora about her limited-edition furniture. Furniture and painted canvas or Indian cotton available from John Mascheroni in New York, Kipp collection in L.A., and Variations in Miami.



Elaine Gongora's "Iris Fragments" chair with backdrop of stenciled "Happy Anniversary," above; mauve and gray "Lava," above left.

Movable feasts on NYC streets



New York's tastiest alternative to a hot dog grabbed on the run is a city picnic—with fixings such as cold roast cornish hen and cheddar-topped ham-and-apple tart—stylishly served up by Tavern on the Green's lunch wagon. Weekdays, the truck's riotous wreaths of hand-painted flowers contrast humorously with the sleek façade of the nearby Seagram Building (51st and Park). Weekends the picnics move to Central Park West at 79th Street, by the Museum of Natural History.

VALERIE HAVAS



Tavern owner Warner LeRoy stocks the Picnic Truck with delicacies prepared daily by his restaurant's chefs.

All's well that ends well.

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9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar,"
g nicotine av. per cigarette, FTC Report Dec.'81.

By Mary Seehafer

The glory of Gray

Light up your hair's hidden potential

"Gray hair should be glorious, sparkling, bright like platinum," says premier haircolorist Leslie Blanchard. To avoid the discoloration and yellowing that can result from perspiration, Blanchard recommends frequent shampooing with a mild product, such as one recommended for blondes. Follow with some type of conditioner—Blanchard's own Cool Conditioner is one—to remove every trace of shampoo and smooth the hair, so it's less likely to absorb setting lotions or hair sprays, which can also discolor the hair. Blanchard thinks short gray hair is most youthful, and recommends periodical assessment of your wardrobe and makeup as hair grays, focusing on blues and brights to counteract the potentially draining effects of gray hair. Leslie Blanchard's Hair Coloring Book (Doubleday) has just been published, with a special chapter devoted exclusively to "The Gray Illusion."

TOWEL TONERS

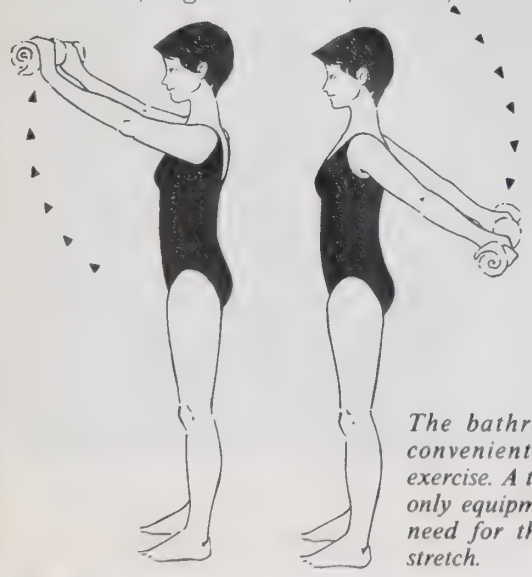
Easy A.M. tune-up for the upper body

Each morning, you're in a perfect position to exercise—the moment you step out of bath or shower. With towel in hand, try this wake-up stretch to get the kinks out of a sleepy spine, and firm up the oft-neglected muscles of the upper arms and back:

- Straddle-stand, towel held in front of the body, arms straight.
- Raise arms over the head and to the back.
- Reverse the motion, bringing arms forward. If keeping arms straight is difficult, bend alternate elbows as you move.

Repeat three or four times each morning.

A brochure of towel exercises that can be performed in your bathroom is available for 25¢ from Kohler-Thenics, Kohler Co., Highland Drive, Kohler, Wisc. 53044.



The bathroom is a convenient place to exercise. A towel is the only equipment you'll need for this simple stretch.

Jack Keely

An old-fashioned Bath



Hot water spreads the sweet scent of the herb-filled terry bag into your bath.

Bags of herbs an flowers to color a scent a bath da back to medieval a Victorian times. T tradition continues Kentucky, where J and Susie Barber Valley Hill Herbs a Everlastings ma the delightful herb bath bags, *left*. The special bath blen called "Soft Lady," an aromatic mix lavender, camomil mint, comfrey, hibi cus, and roses, to lieve tension, soot the skin, and tint t water with a so blush of color.

To use, just ha the bag on your tub's fauc and run hot water throug When the tub is full, dip t bag into the water a squeeze, as you would a bag, to fully release all its f grance and color. Then ha the bag to dry. It can be us two or three more times fore you have to refill its c tents.

The bags come in a vari of deep solid colors like plu mauve, and chocolate brow Bag and four cups of her $12.95. At The Herb Wor Knoxville, Tenn.; Glassco at Seelbach, Louisville, K or directly from Valley H Herbs and Everlastings, Rt. Box 199, Springfield, K 40069.

JOJOBA

The moisture fruit

You've seen the name on shampoos, hand lotions, face creams. But what is jojoba? Jojoba (ho-HO-ba) is a bushy desert plant similar to boxwood, native to Mexico and the southwest U.S. The female jojoba plant bears oil-filled fruits. This colorless, odorless oil is easily absorbed by skin or hair for a smoothing, moisturizing effect. Jojoba acts as an antioxidant as well, to keep cosmetic preparations fresh.

Dean Chamb

When was the last time you and your husband met for lunch?

emember when you first ew each other? No hour eemed too crazy to get to- er and there didn't ever eem enough time to find t everything about each other. Some of the best ents were lingering over nch while the rest of the orld went about its busi- , not noticing or caring much you two were in ve. Even a sunlit diner emed to take on the inti- macy of a candlelit restaurant.



The heady emotions of those days have evolved into a closeness and depth of love you didn't know existed then. You don't doubt time has made the relationship even better. Different, but better. Still, now and then, wouldn't it be fun to recreate those earlier days and lunch alone together, without ringing telephones and children's questions? Perhaps he too would like to recapture for a time the wonder of being young and newly in love. And, to match the mood, wouldn't it be wonderful to recapture a younger look too?

Then discover the secret shared by younger-looking women around the world, the secret of a mysterious beauty fluid known in the United States as Oil of Olay.®

You'll know the beauty fluid is extraordinary the moment you lavish it over your face and throat. Watch your skin drink in Oil of Olay, a remarkable balance of tropical oil and precious emollients similar to the natural fluids abundant in younger skin...fluids which, in delicate equilibrium, help you look younger. The beauty fluid penetrates quickly, without a hint of greasiness, to help replenish those vital fluids. Your skin feels velvety soft and silken smooth as dryness is eased. You'll see a fresh, healthy-looking glow, a radiance you might have thought had disappeared forever. Even telltale wrinkle lines virtually begin to fade from view. No wonder you look noticeably younger.

How will you feel about your new appearance? It's a lift to see a younger-looking you smiling back from your mirror. There's the good-all-over feeling you get when you know you look your best. It's also rewarding to know that your refreshed radiance is apparent to other people. (Might your husband comment? Or will he say, over lunch, "It's nice to have this quiet time together. Let's do it again next week.")

Join the younger-looking women around the world, from Paris to São Paulo, who make Oil of Olay the heart of their daily beauty ritual. Gentle on the beauty fluid first thing in the morning, after washing or cleansing, to help replenish your skin's reservoir of essential fluids. Again last thing at night, to let your skin thrive in a cherishing moist climate as you sleep.

You'll discover that Oil of Olay is superb under makeup. Cosmetics sleek on evenly and easily and stay fresh for hours. And the beauty fluid all alone imparts a radiant glow on days you go without makeup.

Discover the secret of Oil of Olay and rediscover the pleasure of looking younger... another pleasure for you and your husband to share.

Beauty Secret

• Whenever you lavish on Oil of Olay® Beauty Fluid, take a moment to pat a few extra drops into little expression lines, using gentle taps of your ring finger, to soften those signs of age. □

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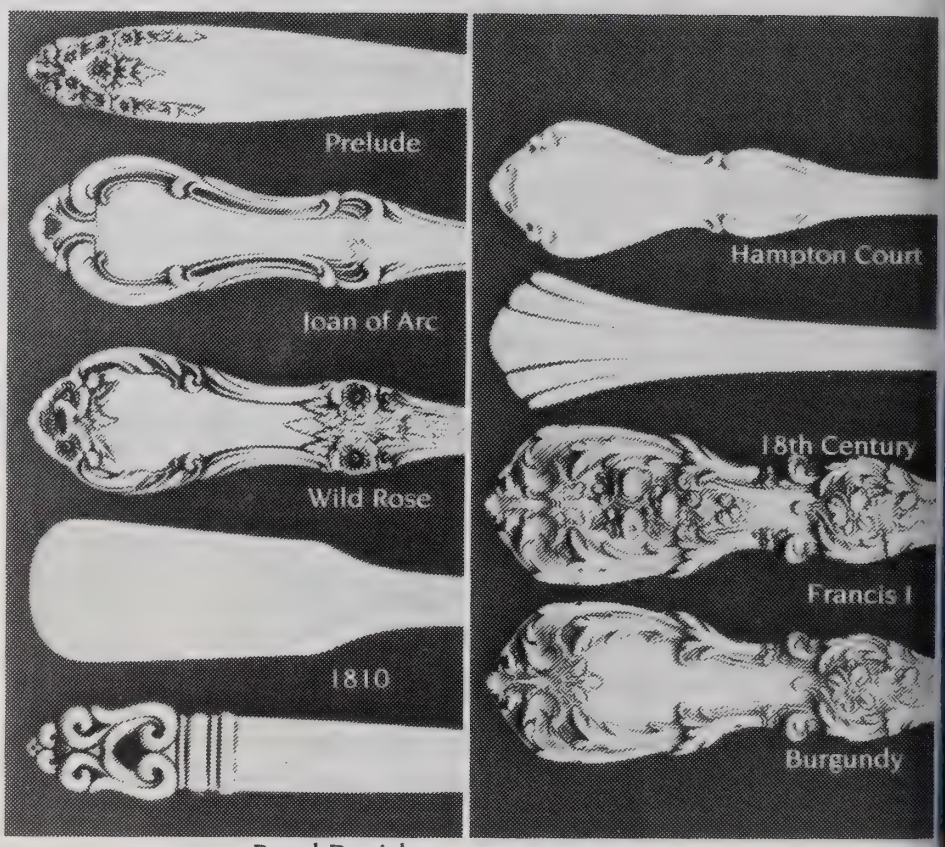
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8 Cocktail Forks	152.00	8.44	184.00	10.22
12 Cocktail Forks	228.00	12.67	276.00	15.33

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12 Place or Cream Soup Spoons	424.00	23.57	498.00	27.67
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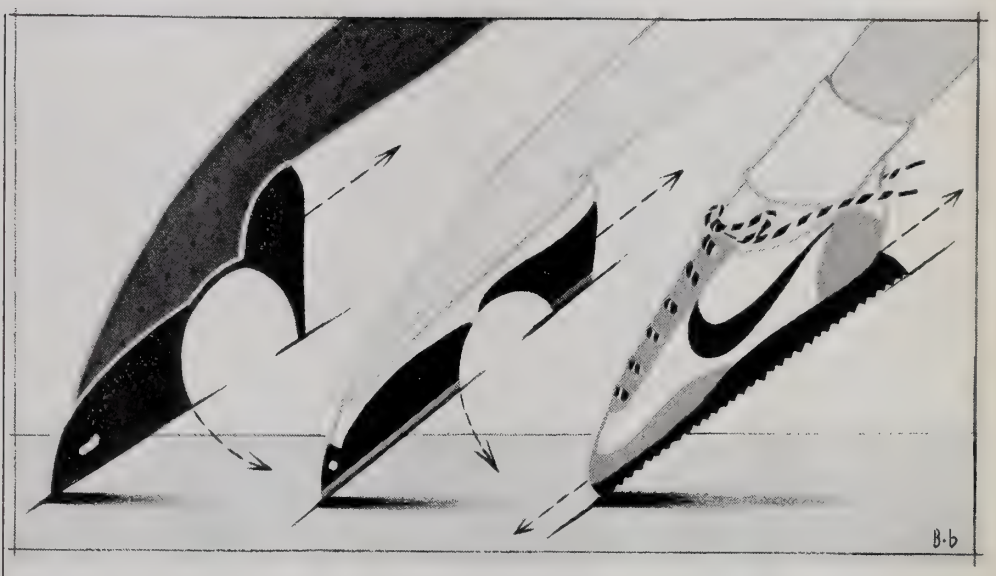
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Your best feet forward

Today's foot doctor keeps you on your metatarsals with techniques ranging from microsurgery to a kind of EKG for feet

By Gael MacDonald Wood



Summer is the time when we give our feet a long-needed break from the strictures of winter shoes and the hazards of winter weather. But it's also a time when we are a little less careful about our feet because we want to go barefoot, play sports, and wear flimsy sandals—all of which can wreak just as much havoc on our feet.

Any podiatrist will tell you that good foot care, like good dental care, is something we should all practice every day, all year round. But unfortunately, out of sight is out of mind where feet are concerned, and those long-suffering appendages are just about the most neglected part of the human body—even though they do the most work.

It should come as no surprise that women suffer four times more foot trouble than men—mainly because of shoes with too pointed a toe and too high a heel. Continuous wearing of high heels causes other problems, too—ankle tendons and leg muscles can actually become shortened causing painful cramps when the wearer switches to a lower heel. What's the answer? "Wear a variety of heel heights," advises Dr. Louis Shure, a podiatrist and foot surgeon affiliated with New York University Hospital and the Rusk Institute for Rehabilitation Medicine in New York City. Wear flat shoes for sports, a medium heel for work, and save the high heels for evening. This will help keep leg muscles more flexible and able to cope with different heel heights. If you have a foot problem that persists or reoccurs and you see a podiatrist," says Dr. Shure, "don't be surprised if he requests you to bring along your favorite pair of shoes as part of the diagnosis."

Most podiatrists don't advocate do-it-yourself-bathroom surgery for foot problems such as corns and calluses. It's all right to treat most calluses yourself by rubbing with a pumice stone once or twice a week," counsels Dr. Shure, "but all other bathroom surgery should be avoided. It doesn't solve the basic problem and it can lead to injury and infection. Be wary of over-the-counter preparations, too. The medications used to soften corns can damage healthy tissue. Diabetics in particular are especially susceptible to infections and should never attempt self-treatment."

Treating corns, calluses, bunions, and hammertoes is not the whole story of modern podiatry, however. Today's podiatrist treats every type of foot problem from flat feet, tendonitis, heel pains, fungus nails, and ingrown toenails to athlete's foot, blisters, plantar warts—even frostbite and chillblains. They also provide regular care and advice for people with high-risk feet—those with diabetes, impaired circulation, or arthritis. Senior feet are high-risk, too. Older muscles and bones lose resiliency and do not absorb shock very well, frequently resulting in foot problems that can compromise movement. According to the National Center for Health Statistics impairment of feet and legs is a leading cause of limited mobility in older people.

Complete cures for painful corns, hammertoes, and bunions frequently involve some form of surgery. And today's podiatrists are using a revolutionary new approach to foot surgery that requires no hospitalization and allows you to walk home after the operation. Ambulatory foot surgery or minimal-incision surgery is done in the office under local anesthesia by a podiatrist with special training in this technique.

"Approximately 80 percent of patients suffering foot problems are opting for this kind of procedure rather than undergoing foot surgery in a hospital," says Dr. B. Robert Fabricant, president of the American Academy of Ambulatory Foot Surgery. "This new method is quick and effective. The incision is usually less than half the length of your fingernail and there is much less trauma and disability for the patient. It is also less expensive and covered by most insurance programs."

Today, with more and more people actively involved in sports—particularly running—the sports podiatrist has come of age. He not only treats problems and injuries associated with specific sports but spends a great deal of time and effort advising patients on how to avoid and prevent such foot problems. Dr. Shure advises the serious jogger to see his podiatrist before starting out. "Proper training, warm-up exercises, and cooling-down exercises can prevent 60 percent of the foot and leg problems associated with sports, especially jogging," he warns.

It's vital to start out with the proper foot equipment, too," adds Dr. Shure. "Shoe manufacturers have spent thousands of dollars studying and designing special shoes for individual sports. And many of them are not interchangeable. Wearing a tennis shoe for running or visa versa is asking for foot trouble."

A good sports podiatrist can also advise you about the best shoe for your foot and your sport—the same holds true for sports socks—probably the most underrated and overlooked part of your sporting equipment. Today there are sports socks designed for moisture absorption, extra support, minimal friction, warmth—even coolness. In addition to advice on footgear, a sports *(Continued on next page)*

Ba Beth

FAMILY'S HEALTH

continued from preceding page

podiatrist can provide you with custom-made foot supports (orthotics), if necessary, and cushioning devices to ease painful pressures.

Because almost 80 percent of the population has some physical problem related to the way they walk there is great excitement about a new diagnostic tool being used by podiatrists today. Gait analysis is now possible using a machine called the Electrodynogram or EDG—sort of an electrocardiogram for the feet that provides a picture of the foot at work, often revealing vital clues to solving foot, knee, and back problems related to the way you walk (or run). Even a slight abnormality in gait can cause some muscles to be underused, others to be overworked, and eventually this wear and tear can result in pain or disability.

In the past such walking abnormalities were largely ignored and patients were advised to "take it easy" or "grin and bear it." Today, however, the EDG can actually measure the biomechanical factors involved in the way you walk and provide your doctor with a computerized analysis of any gait problems that exist.

How does it work? Seven small, flat sensors are placed across the bottom of the feet (the patient rarely feels them) and hooked by wires to a computer pack strapped around the patient's waist. The patient then puts on shoes and walks or runs as he normally would for a period of time while the sensors measure the impact on each foot and how long it lasts. The test can be done barefoot or in any type of shoe, and since the waist pack is portable, readings can be taken outside of the doctor's office where the walking or running problem is usually experienced.

With the EDG computer printout in hand, the podiatrist can tell how a patient is walking—whether he is striking too hard on the heel or rolling along the outside of the foot—both examples of gait abnormalities that can throw the entire biomechanical structure of the body out of line. Following a thorough study of the printout doctors can prescribe appropriate treatment to correct the problem—for most people that means special shoe inserts (orthotics) and/or exercises. Additional EDG tests can provide a useful monitoring guide to measure the effectiveness of the prescribed treatments.

The EDG has another great potential as a preventive aide to alert doctors and podiatrists to gait abnormalities long before they develop into serious problems. And, since eight out of 10 people will suffer some foot or back ailment during their lifetime, foot and EDG exams may eventually be considered as necessary a preventive tool as dental exams or eye checkups.

How to go about finding a good podiatrist? A good sports podiatrist Choose one who is a member of the American Academy of Ambulatory Foot Surgery—better yet, one who is board-certified by the American Board of Ambulatory Foot Surgery—especially if you anticipate an operation. A good sports podiatrist will be a member of the American or Canadian Academy of Sports Medicine. You can obtain the names of qualified podiatrists in your area by writing to Regional Director, American Academy of Ambulatory Foot Surgery, P.O. Box 419, 207 East 85th St., New York N.Y. 10028.□

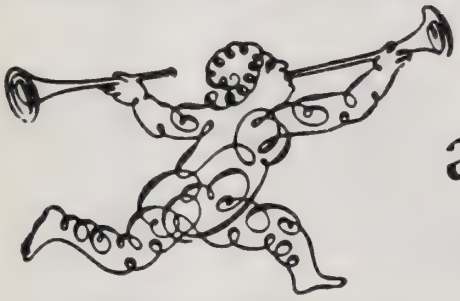
LOOKING GOOD

continued from page 34

□ beauty and health products new this month in the stores

Six out of 10 men show some signs of thinning hair. Although baldness can be remedied, hair can take on a fuller look and become easier to control *Redken's* **RK Men's Thinning Hair System** includes shampoo, rinse, treatment, and finishing spray. We gave them to a friend, who came back with a great report: His hair has more body and shine, holds a part, lies down, and can be combed into shape. The clean fresh smell was another attribute he cited. The shampoo, rinse, and finishing spray are recommended for use every day, while the treatment is a weekly replenisher. The system combines ingredients that absorb oil from hair and scalp with strengthening ingredients that infuse the hair strand with protein and amino carbohydrates to restore fullness. The four-product system is $14.95, at beauty and barber styling salons that use and sell Redken products. To locate the nearest one call toll-free, 800-423-5369. In California, call collect, 213-992-3037.

Lips are thinner than the rest of the skin on our bodies and lose color and moisture as we age, so it's especially important to give them the special care they need. With this in mind, *Blistex* has introduced a new formulation of emollient **Lip Conditioner** in a tiny purse-size pot. Its medicated ingredients soothe dry, flaking lips, and the PABA sunscreen protects the lips which are easily burned. Lip Conditioner won't change the color of your lips—it disappears instantly when you rub it on, providing a smooth foundation for lipstick or gloss. One-third ounce jar, $1.29.□



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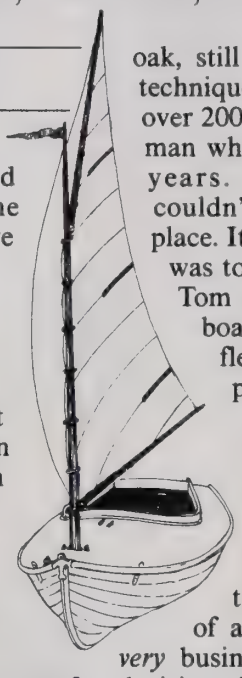
National Trust for Historic Preservation, Department 0605, 740 Jackson Place, NW, Washington, DC 20006.

Guarding America's Heritage

COUNTRY VIEWS

"If I was going to be given a boat, I wanted a boat with style, tradition, a classic"

By Dee Hardie



When our two St. Bernards started chasing sheep, the *neighbor's* sheep, we had to give the playful pups away. They had become a menace, although they didn't know it, and the rules of the country are often cruel. Tuffy now lives with a marine biologist in Florida, and Rosie is with an oyster inspector on the Eastern Shore—both, I am sure, happy as clams. But I was crushed. To compensate, my husband gave me another pet. He gave me a small white wooden boat.

Crazy, I thought, what am I going to do with a boat in the country? But there was a method to his madness. With a boat waiting for me in the Nantucket harbor, we had to go down to the sea again, especially in August when it was to be delivered.

And when you are married to a man who loves the sea as Tom does—although he decided long ago to settle his family in the deep country—you've got to get your feet wet. This new little white boat, a Beetle Cat made in South Dartmouth, outside New Bedford, Massachusetts, was a matey way to take a first plunge.

A Beetle Cat, 12 feet, 4 inches long, is usually child's play. Its beam is broad, almost impossible to tip over, and it's the boat the young learn to sail. It becomes a family mascot, a picnic boat, a childhood memory. And the mention of it can bring smiles to old men. With one sail and gaff-rig, it has a 19th-century flavor. It's an owl-and-the-pussycat kind of boat.

Sailing a boat, I kept telling myself, *is* like taking a long walk in the country. No telephones, no troubles, peace for at least an hour while you're running with the wind.

The gift wasn't completely unannounced. Tom didn't cover my eyes, lead me to water, whip off a blindfold, and say, "There you are, a boat all your own!" If I was going to be given a boat, I wanted a boat with style, tradition, a classic. No fiberglass bathtub for me. I wanted a proud wooden boat.

I had read an article about Beetle Cats, made by Concordia, how they are still entirely of wood, cedar and oak, still constructed with the same techniques used in boatbuilding for over 200 years, still built by the same man who has done it for the last 52 years. Leo Telesmanick at 65 couldn't find anyone to take his place. It could be the end of an era. I was touched and saddened. And if Tom really wanted to give me a boat, I wanted to be part of this fleet, one that soon might be part of the past.

We made a pilgrimage, and went to see him. We walked around his sheds, touched a boat being built upside down on a mold that someone described as the "reconstructed skeleton of a hippopotamus." It was all *very* businesslike. Once we made the decision, I relaxed. I looked at Mr. Telesmanick and admitted, "When I read that article in *The New York Times* over breakfast about you and perhaps the end of your wooden Beetle Cats, I cried." He looked at me, this tall, stern Yankee, and said simply, "So did I." And then we both proceeded to shed tears. It was the strangest moment in the most wonderful way. We had a bond. He loved building boats, and I was going to love his boat. He was also surprised but looked pleased when I chose a purple sail.

Years back there was a large fleet of Beetle Cats on the island of Nantucket, off the coast of Cape Cod, each with a different colored sail, and they were called Rainbows, as they are to this day. I chose the color purple as I like it, and frankly wanted to be noticed. I didn't realize what company I was in. A few months later I read, "Purple the sails, and so perfumed that the winds were lovesick with them." So wrote Shakespeare of Cleopatra's barge.

I named my boat after myself—*Deeds.* No *At Lass* or *Sea Witch* for me. And *Deeds* and I had a good time last summer, getting to know each other, coming about. But I never gained enough courage or skill to sail her alone. This is the August of independence, or maybe just messing about. As Water Rat says in *Wind in the Willows,* the lovely English classic, "There is nothing—absolutely nothing—half so much worth doing as simply messing about in boats . . . simply messing . . . nothing seems really to matter, that's the charm of it. . . ." □

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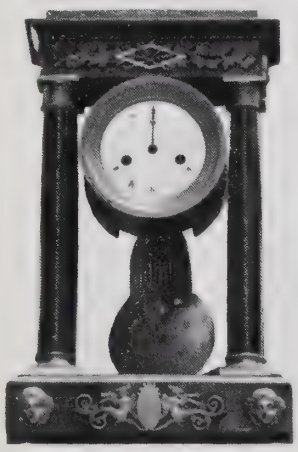
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ANTIQUES Q&A

QUESTIONS & ANSWERS
BY LOUISE ADE BOGER

FRENCH PILLAR CLOCK

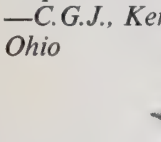
I am very interested in knowing where my clock comes from and anything you can tell me about its background.
—S.L.B., Naples, Fla.

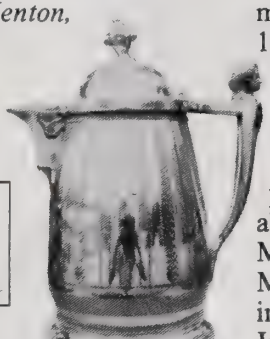


This class of mantel clock with gilt bronze mounts is commonly called a pillar clock because of its four pillars or columns. It was by far the most popular of all of the French clocks that were imported to our country and was made in quantity for the American market from about 1820–1840. This clock was always in the French Empire style, which is evident in its classic pillars and decorative motifs of Trumpeting Winged Victories, antique heads, stiffened laurel boughs and crossed quivers filled with arrows. The name of the maker seldom appears on these clocks.

CONNECTICUT ICE PITCHER

I am interested in knowing whatever you can tell me about the background and form of my unusual antique ice pitcher.
—C.G.J., Kenton, Ohio





The first patent for a covered, double-wall ice-water pitcher having an inner lining of metal was granted to James Simpson of Baltimore. It was first issued in 1868. His invention applied only to a double-wall pitcher. Manufacturers used his patent on a royalty basis. Your plated silver pitcher was made probably about the late 1860s by the Middletown Plate Co. of Middletown, Conn., which in 1899 became part of the International Silver Co.

STAFFORDSHIRE MARK

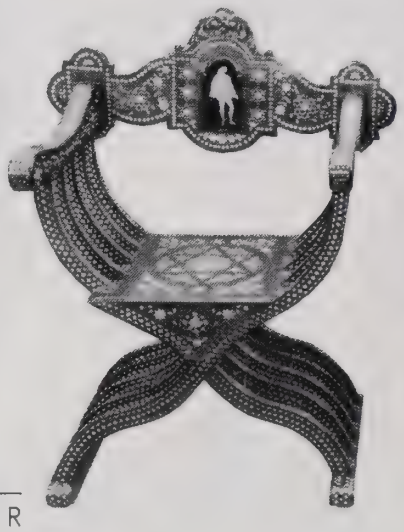
From my drawing of the mark on my dishes, can you tell me where and about when they were made?—G.F., Milwaukee, Wisc.



Your dishes were made by the English Staffordshire potter William Alsager Adderley (& Co.) at its Daisy Bank Pottery, Longton, between 1876 and 1885.

SAVONAROLA

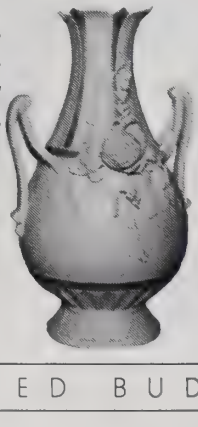
We'd like to know anything you can tell us about the background and style of our unusual chair.
—L.M.B., Piso, Mexico



Your chair has been adapted from a distinctive Italian Renaissance 15th-century chair of X-form called a savonarola, decorated with certosina work. This distinctive style of ivory-inlaid decoration with Islamic elements is associated with the Carthusian monasteries (certose) of Lombardy. It also enjoyed wide favor in Spain, where your chair was probably made about the time of the World Columbian Exposition, in 1893 at Chicago, commemorating the 400th anniversary of the discovery of America. The inlaid figures in the shaped crest rail could represent Ferdinand and Isabella.

PARIAN VASES

We would appreciate it if you could give us some idea of how old our pair of vases might be. There is no marking anywhere on them that we can see. —E.H.W., Richmond, Va.



Your pair of Parian body vase with applied color dates about 1850 and could be either English or American. As they are unmarked, they are probably American, possibly Bennington.

SEATED BUDDHA

Can you tell me anything about the background of my Buddha? I have never seen another one that is quite like it.—A.Y., Penang, Malaysia



The Buddha sitting cross-legged on three elephants, as in your sculpture, is not a traditional form. Then too, the hands resting on the knees is not a proper position according to the canon of the Buddhist religion. This omission of accepted principles indicates your sculpture, perhaps of Burmese provenance, is of 19th century or even later design.



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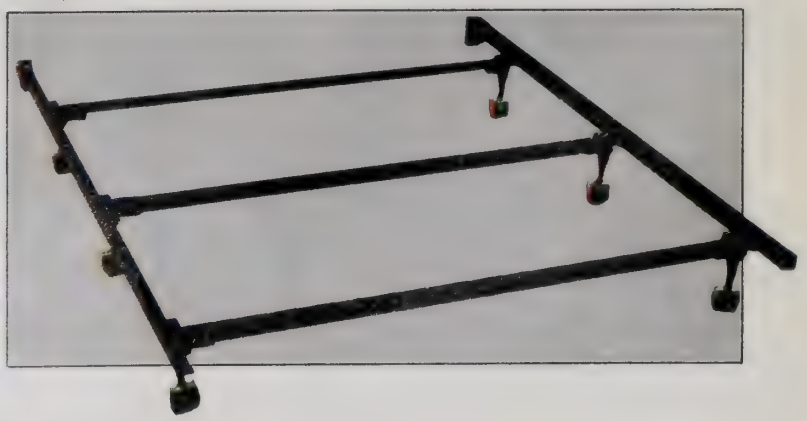
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The pros and cons of convertible bonds

Bonds that can be exchanged for stocks may offer you the best of two worlds

By Paul Gross

Convertible bonds that may be exchanged for shares of stock can give you two different ways to reap profits. If long-term interest rates fall, the price of convertibles (along with other long-term bonds) will rise. Bond prices move in the opposite direction of long-term interest rates. And if the stock for which the bond can be converted rises, the bond will rise, too.

Of course, convertibles also provide two ways to lose money. If interest rates fall, the convertible will suffer. And if the convertible's underlying stock falls, the bond will fall, too.

However, converts tend to be less risky than either a bond or a stock. That's because the convertible's hybrid nature gives it a strength that neither a regular bond nor a regular stock can offer.

Like a regular bond, which is often referred to as a straight bond, a convertible pays a fixed coupon interest rate. However, the interest rate paid by a convert is usually lower than that paid by a straight bond with a similar maturity and credit rating. If a straight bond pays a coupon interest rate of 14 percent, for example, a convertible might pay 10 or 11 percent. The difference in interest rates is, if you will, the price you pay for the conversion feature.

A convertible can be exchanged for a set number of shares of the company's stock. A convertible issued, for instance, by Wonder Widget Corp. might be exchanged for 25 shares of Wonder Widget. If the bond has a face value of $1,000, the conversion parity price would be $40 a share ($40 times 25 equals $1,000).

Note, however, that some convertibles can change the conversion terms. The bond may only be convertible for a certain number of years. Or, it may change the conversion price at a certain point. Finally, the bond may have a call feature—meaning the company can redeem the bonds at their face value after a certain date. All of this will be spelled out in the original document. Your broker should be able to give you the pertinent information.

Since convertibles are a hybrid, there are some different wrinkles you should analyze when you invest in these deals. After all, you have to look at a convertible's value as a bond, its value as a stock, and its value as a convertible. Here's how to compare the values of convertibles. (The calculations are far simpler than they might first appear. While your broker should be able to give you all the values, you should know how they're calculated and why they are important.)

A convertible's value as a stock is called its conversion value. You can quickly calculate that by multiplying the market value of the stock by the number of shares you would get if you converted. If Wonder Widget stock, for example, was selling for $30 a share, 25 shares would have a conversion value of $750.

Reverse the above calculation, and you would get the convertible's conversion parity price—that's a fancy term for the current per share value of the convertible. Simply divide the price of the convertible by the number of shares you can get for it. If the Wonder Widget's convertible was selling for $860 a bond, for instance, its conversion parity price would be $34.40.

The percentage difference between the $30 a share price for Wonder Widget and the $34.40 conversion parity price is the conversion premium. You can easily calculate that by dividing the difference between the bond's conversion value and its market price by the conversion value. In this case, the difference between the bond's $860 market price and its $750 conversion value ($30 a share times 25) is $110. Divide that by $750 and you'd get a 13 percent conversion premium.

The premium over conversion value tells you how much the stock will have to rise before you can consider converting. For example, if Wonder Widget's share rose 13 percent—from $30 to $34.40—the market value of the shares will equal the price you paid for the bond. If the stock rose further, you would make a capital gain.

A convertible's investment value is its value as a regular or straight bond. If Wonder Widget's convertible pays an 11 percent coupon interest rate, you would get $110 for each $1,000 bond. Let's assume other bonds with a similar maturity and credit rating are paying a coupon rate of 14 percent. In other words, you would receive $140 of interest for a regular bond.

Obviously a bond that only paid $110 of interest would sell for less than a bond that paid $140 of interest a year. (Remember that we're disregarding the bond's value as a convertible for now.) If the bond paying $110 a year sold for $800, it would have a current yield of 14 percent.

That $200 difference between the bond's market price and its value gives you the bond's premium over investment value. In this example, Wonder Widget's convertible carries a 25 percent premium over investment value. That's the price you're paying for conversion feature.

Investment tips

Convertibles can give you the best of both worlds—if you know what you're doing. You stand to enjoy the gains that are possible in the stock market, while receiving a higher interest rate than you could get if you owned the stock itself.

Buy a convertible only if you like the underlying stock. Otherwise, why pay the investment premium?

Since a convertible is usually backed by the resources of the issuing company, and not a specific asset, you would be wise to focus on issues with high credit ratings—AA or better. That's important these days because a surprising number of companies may be on the brink of bankruptcy.

Be wary of bonds that sell at a high premium over investment value. The closer the convertible's price is to its investment value—its value as a regular bond—the less risk you face if the underlying stock falls in price. The convertible's value as a bond will help buoy its price.

The premium over conversion value should not be too great, either. The greater it is, the more stock will have to rise.

Ideally, you should look for a convertible whose conversion premium and investment premium are fairly similar. Here's why: If the stock rises in price, the bond's price will rise, too. If the stock falls, the convertible's investment value—its value as a straight bond—will act as a floor that supports the convert's price. □



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D. Walker PHOTOGRAP

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A vigorous grower with blue flowers

Agapanthus, whether grown by your pool or terrace or in dwarf-size indoors, is a plant to cherish

By Richard Langer

Agapanthus, also known as the African lily and as lily-of-the-Nile, is a large, tuberous, summer-blooming plant with showy violet-blue owers arranged in a cluster eminiscent of the alliums, or owering onions—although ithout the kitchen odors. Since he agapanthus is native to outh Africa, the origin of the ame lily-of-the-Nile is a mys- ry to me. Perhaps it's related the plant's great thirst and he fact that outdoors, in cli- ates where winter produces a inimal frost, agapanthus is of- n grown along streams and side pools.

Grown outdoors in the ound, agapanthus reaches a eight of 2 to 3 feet. Most speci- ens will become equally mas- ve as tub plants once the gorous root system begins to onge up water. Note that I id tub plants. Agapanthus has ch a vigorous root system at it has been known to split a ay or plastic pot in half as it ows. So tubs 18 to 24 inches diameter, with steel bands ound them, are their usual ntainers when they are placed terraces, or by the pool, for at matter. The edge of the ol is a most natural habitat r them. Just don't be tempted give them water straight m the swimming pool itself. he plants are quite chlorine rdy, but they don't like to ink the stuff any more than u do.

Now simply because the stan- rd agapanthus grows into a l specimen-sized plant and u have less room available an might seem adequate, don't de- air. There is a smaller model as well. e dwarf 'Peter Pan' keeps its foliage an indoors-manageable 6 to 8 inches height. It also keeps its root power der control, leaving pots in one piece e way they belong. The decorative wers rising in typical lilylike fashion on taller 12- to 18-inch stalks give the display an attractive two-tier look.

The flower stalks on all agapanthus species rise well above the strap-leaved foliage. Almost umbrella-shaped, these flowers originally acquired the name *Agapanthus umbellatus.* Although they are still sold under that name, botanists have now broken the genus down into at least three distinct species and possibly as many as 10, depending on whose classification you follow.



A flower cluster of Agapanthus orientalis in bloom

Basically there are *A. africanus, A. campanulatus,* and *A. orientalis.* The one most commonly available is *A. orientalis,* of which there are numerous varieties, including the spectacular 'Albidus,' whose foliage reaches a height of 4 feet and whose white flower clusters have up to 200 blooms apiece. A truly robust grower, this variety almost erupts out of its tub. The *A. 'variegatus'* variety adds leaves striated with yellow to its display. A truly variegated version is also sometimes available.

Specimens can be grown in any moist garden as far north as Washington, D.C., although it's a good idea to mulch the plants in winter in areas where more than a couple of weeks of light frost can be expected. Layers of leaves sprinkled with ashes make an excellent nourishing mulch that breaks down and can then be used around plants as side dressing in spring.

Spring, incidentally, is a good time to multiply your agapanthus. It can be grown from seed. But it's much simpler to divide the plants. Besides, grown from seed, it takes three years to bloom, which involves an awful lot of patience on your part when you consider that vegetative propagation is so easy. Most agapanthus specimens will produce an abundance of offsets. The plants are such vigorous growers that they can be divided into almost as many new ones as you like. But if you want reasonably sized ones the same year, it's best to limit yourself to a few of the actual offsoots that have developed.

A. africanus looks pretty much like *A. campanulatus,* though it is not as hardy. If you are in doubt as to which species you have and if frost is common in your region, treat the plants to a potted existence and shelter them indoors during their normal winter resting period.

All these plants take a winter vacation from growing, and this is the only time you need to cut down on watering. The soil should merely be kept from drying out during dormancy. Large tub specimens along the pool or on the patio can be moved into the garage or some *(Continued on next page)*

Karen Lee Grant

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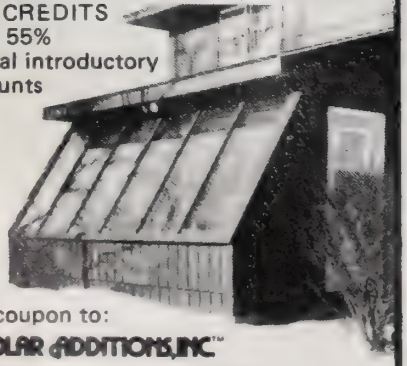
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continued from preceding page

other place just warm enough to re main above freezing. Some diffuse light is important. If it's light enoug for you to read a newspaper—eve squinting—the plants will be happ during their dormancy.

Moving a 2-foot tub is not really dif ficult if you have access to a sma hand truck. And tubbed specimens ca readily be grown for four or five year without repotting. The more they ar crowded, within reason, the more the bloom. All they need in annual renewa is a little fresh soil—a new top 2 inche or so yearly—and, a regular fertiliza tion program during the growing sea son. Alternatively, the plants can b lifted from the soil and stored in bas kets or moistened cloth bags indoors.

The British use manure tea on weekly basis for agapanthus, but d odorized fish emulsion works every b as well. Apply weekly during lat spring and summer.

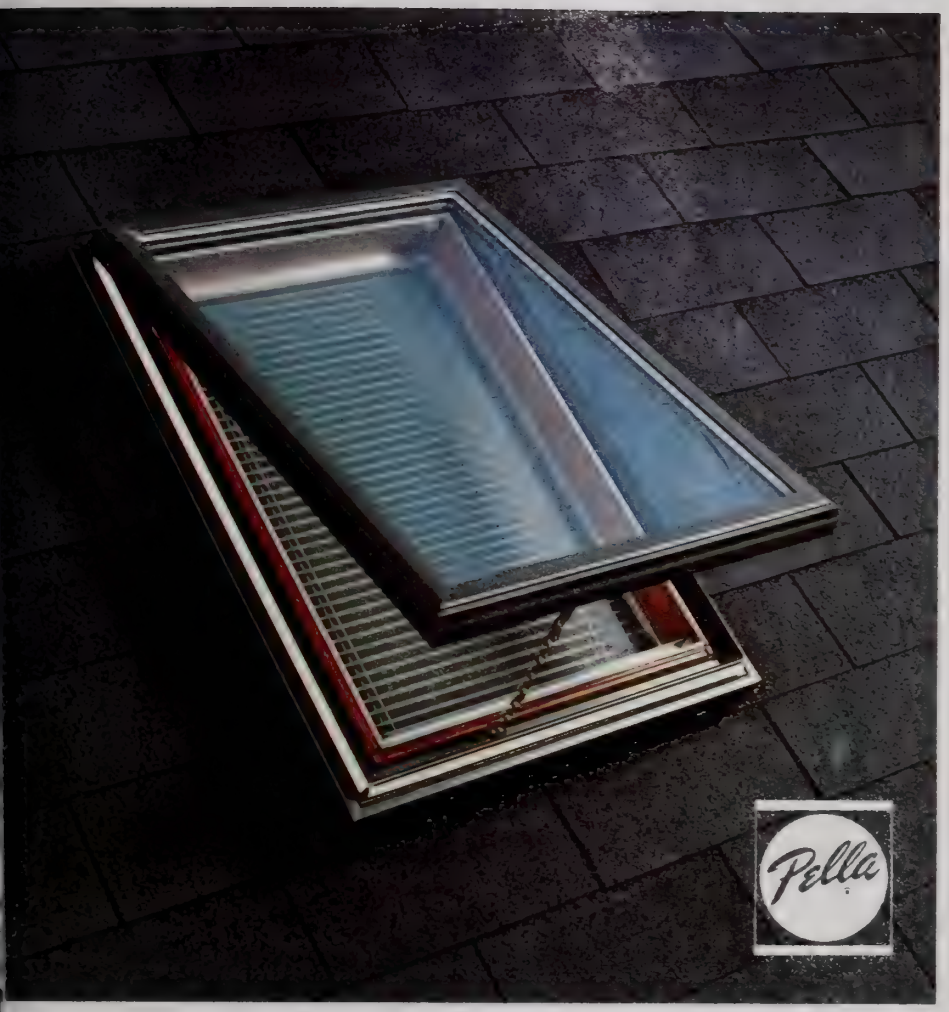
Whether you grow your agapanthu indoors or out, it does need good drai age to go with its heavy waterin schedule. Tubs for these plants usuall need a 3-inch layer of shards o crushed rock in the bottom as well a numerous drainage holes in the tub Pots, plastic or clay, for indoor grow ing should be filled about a quarter the way up with the same material.

On top of this, your basic soil mi should be very rich, with lots of orga ic matter. Also make sure the roots the plants are well-covered. They ar sensitive to drying out and should n be near the surface, as often happe when they become potbound. Howe er, it's best that there be at least 2 inch es of soil on top of even the mo shallow roots, otherwise the wind an sun may dry them out.

Sun is agapanthus's favorite con modity after a liquid diet. Indoors, th plants should be kept in your sunnie window. Outdoors, dappled shade acceptable, although they should ha direct sun for at least a few hours day, either in the morning or in th afternoon. Otherwise even the mo conscientious fertilization program w not produce the brilliant colors f which the plants are famous.

When you do grow agapanthus i side, there is but one last consideratio and that is temperature. During wint dormancy, the plants should be ke cool, around 40 to 50 degrees, not room temperature. And even durin the summer, they do best when th evenings are cool. Open windows night or even air conditioning—no d rect drafts, though—will produce th kind of flowers you can't help falling love with. ☐

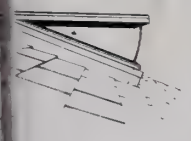
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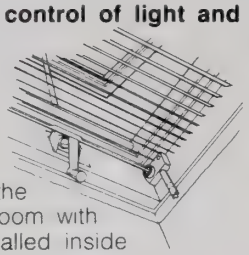
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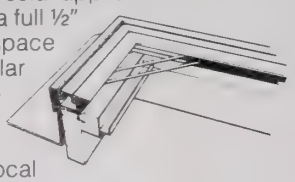
ined for superior ventilation. When you Pella Skylights at the top of the house, pen a few windows on lower floors, a nat- reeze is created that gently flows up and arrying away warm air. You may find that you don't need to use your air conditioning as often. Ventilating Pella Skylights are hinged at the top and crank open about 8" at the bottom. You can operate the Skylight either directly by hand, or with an easy to handle aluminum extension pole. And, all ventilating skylights are supplied with a screen that attaches to the inside of the skylight frame.



Convenient, built-in control of light and privacy with Pella Slimshade®. These attractive Oyster White narrow-slat metal blinds are adjustable to provide shade, softly diffuse the light, or drench the room with sunshine. They're installed inside the skylight frame and are operated either directly by hand or with the extension pole.

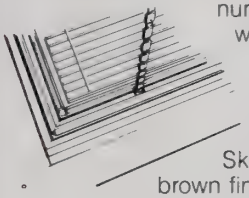


Insulating glass and solid wood construction for energy efficiency. Pella Skylights are perfect for passive solar applications because double glass with a full ½" of insulating air space will help retain solar heat gain. Standard glazing is tempered glass. As an option, or if local codes require, order skylight units with an inner pane of heat-strengthened laminated glass.

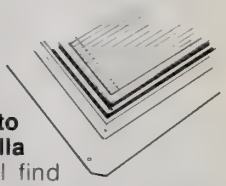


The solid wood frame and sash of Pella Skylights also contribute significantly to energy savings and help to control condensation. And the smooth-sanded interior surface is ready for stain or paint to match any decorating scheme.

Water-tight and air-tight. A triple weatherstripping system on ventilating Pella Skylights compresses tightly to seal out moisture and air infiltration. And, to keep the outside of your skylights looking good, the exterior aluminum cladding is finished with a baked enamel that resists fading, chipping, peeling, and blistering. Plus, the low profile of Pella Skylights and the dark brown finish will blend well with any roof covering.



Installation is simple because the heavy-gauge aluminum flange is already attached to the skylight frame. After the skylight is placed, simply secure the flange to the roof and install shingles. Pella Skylights can also be combined to make any arrangement of sizes, or combinations of ventilating and fixed skylights.



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Celebrity interiors...Affordable, spectacular, poster art... Mixing traditions...Southern decorating news

By Elaine Louie

Peeks inside **two private places: Jay Spectre** has finally succumbed to owning his first co-op in Manhattan, **a two-bedroom apartment overlooking Central Park.** The living room focuses on the window facing the park, around which Spectre has designed **a curved bleached-oak window seat covered in taupe leather. Doors and floors are also bleached oak,** and the latter have been laid down meticulously with pegs. The **dining room is round,** and the **curved window is a vitrine of bleached oak** holding a **collection of 19th-century and 1920s French vases,** fitted with discreet lighting. The kitchen cabinets are trimmed with bleached oak, and counters are either **marble or taupe Italian Formica.** The bedroom has walls of **pale-beige woven silk, a bed covered in taupe leather,** and windows sheltered by **bleached-oak shutters** made with 2½-inch slats of wood sanded to a finish soft as silk.

We all know what **Johnny Carson's** "Tonight" set looks like. Few know what his bedroom and wife's sitting room look like. **Joanne Carson** decorated most of the couple's Bel-Air house, but she called in designer **Dennis Wilcut** to help her with the bedroom and sitting room. Prevailing colors for the rooms are **off-white and cinnabar. The bed is covered** in **cinnabar red suede,** the walls in **ivory fabric,** the **floors in ivory carpet,** and the **ceiling is painted off-white.** In the sitting room, lounge chairs and pillows are covered in a **cinnabar and sage-green hand-stenciled silk floral,** while **mirrored niches,** which flank built-in banquettes, hold Joanne Carson's **collection of porcelain and memorabilia.** Her writing desk is made of **cinnabar snakeskin,** and its chair is **carved out of bone,** with the seat cushioned in cinnabar suede.

Bloomingdale's **Julian Tomchin** says that **"people used to decorate according to a theme**—Chinoiserie in a Chinese room, Louis XVI in a Louis XVI room. **This is no longer true.** Now there's a recognition that **American slipware is beautiful on a chrome and glass table,** a pine hope chest is perfect in an upholstered room, or a quilt in a contemporary room. You can **combine a wicker easy chair with an Eames leather chair** and a Louis XVI desk. If each object has intrinsic beauty, it should work with others in the environment. **People are also softening the high-tech look.** They **put a durrie rug where there had been industrial carpeting,** or add a handmade Irish throw or Navaho rug to the upholstered black leather bed." On **trendy colors,** Tomchin says there's a **revived interest in pungent colors,** such as **turquoise** and **magenta,** as accents.

Walls need art but if few can afford Matisse, many can afford posters. With Art Nouveau posters peaking out, Toulouse-Lautrecs going for $50,000 to $70,000 and not very rare ones by Mucha priced at $5,000, what's left for the rest of us? **Susan Reinhold** of Reinhold-Brown gallery, and coauthor of *The Poster Art of A.M. Cassandre,* says, "The **best buys in posters these days** for both aesthetic importance and rarity are those by the **Austrian Secessionists,** the **Bauhaus,** the **Dadaists, Swiss designers of the '50s and '60s,** and **Japanese designers from 1975 on."** Secessionist posters by people such as Alfred Roller or Peter Behrens are $2,000 to $15,000. The **least expensive** are ones by designers such as **Kazumasa Nagai** and **Shigeo Fukuda,** which Reinhold is pricing at $300 to $1,000. Characterized by images **that seem to be computer-generated and that pulsate,** these posters are **dazzling in color** and **flawlessly printed** in small lots.

From **New Orleans,** designer **Tom Collum** reports that local interior design is returning to what the South used to be. "The South used slipcovers up to the '20s and '30s. Now **slipcovers are back** along with **hand-embroidered white batiste curtains, ceiling fans,** and lots of **tropical plants** inside the house."

This year, according to **Manhattan Ad Hoc's Julia McFarlane and Judy Auchincloss,** Paritex, the important European softwares show, featured: **"Towels in high-tone pastels** with complex patterns and designs woven with **tiny wiry loops; plasticized fabric** for aprons and tablecloths in designs ranging from millefleur to chalk stripes and graphs; **bathrobes, towels,** and **cosmetic bags** in a **waffle or honeycomb weave; pure cotton sheets** by Bassetti with a **different print on each side,** and, **heavy cotton lace made friendly and not dowdy** for use as curtains, lampshade covers, and shelf trim." □



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JT OF THE ATTIC AND INTO THE SALON

OR

the fun of forgotten antiques

Art is ut in the life of any work there may ods of eclipse. Bach, after all, had ediscovered by Mendelssohn, and to opera by Maria Callas. In the dec- arts, this is a time of rediscovery for l-but-forgotten periods of furniture To explore the recent phenomenon, ed with some interior designers and -furniture specialists.

this summer, Didier Aaron, one of idest antiques galleries in New York, d a series of rooms and vignettes o epitomize the 19th-century world. :putation is based on the 18th cen- ys **Hervé Aaron,** president of the firm, personally think the 19th is very ing. The period is still not widely ', but is much more so since the Empire show at the Philadelphia n of Art two years ago. In this short ie pieces have gotten a good deal xpensive." Splendid examples of n Revival and Gothic Revival dom- rooms, and Mr. Aaron, who strives o develop his clients' taste, com- These are not minor periods; they ods that became unknown."

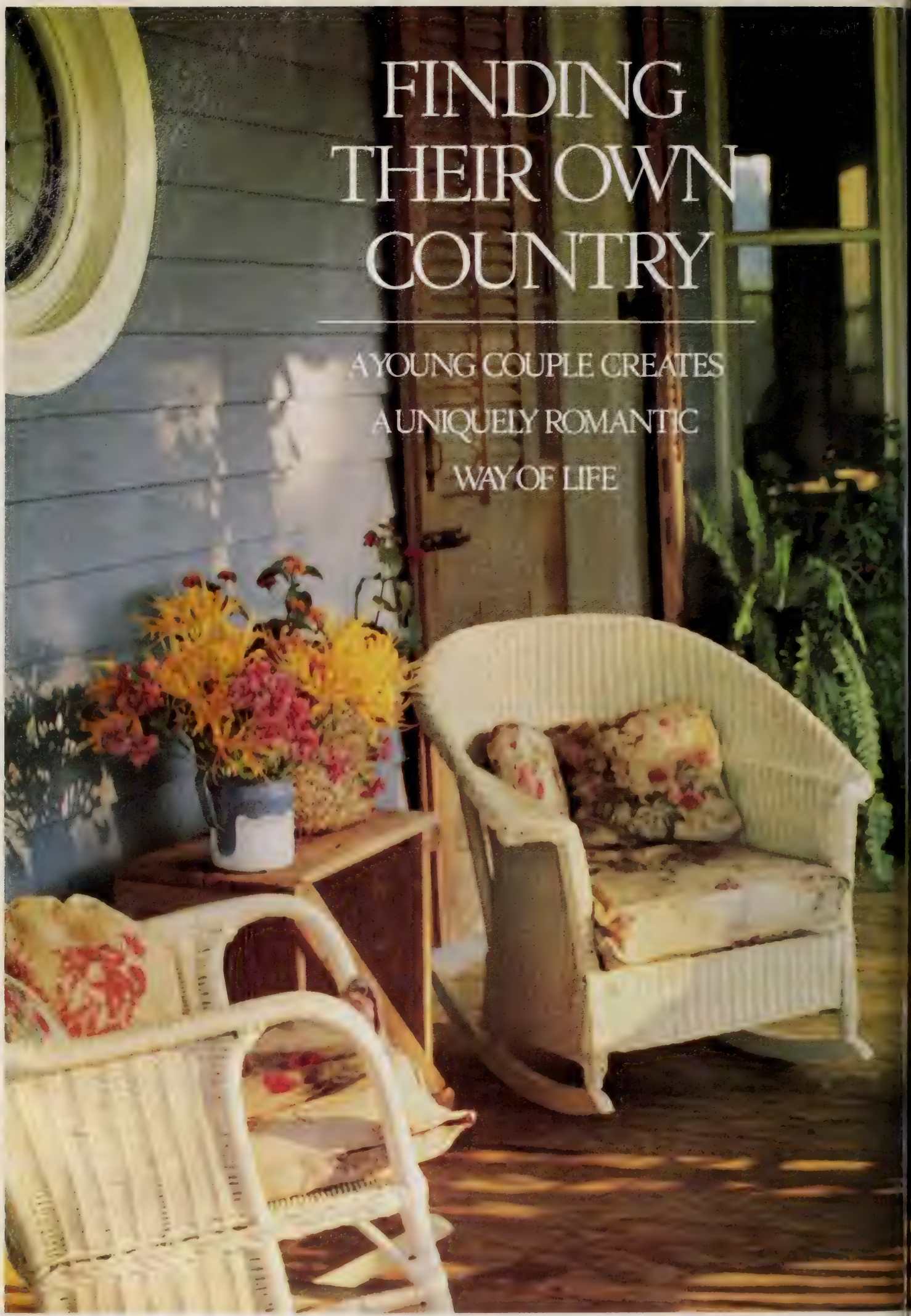
r Duncan, specialist in 19th- and 20th- decorative arts at Christie's auction house, has been close to taste changes. "Gothic Revival, Renaissance Revival, Rococco Revival all used to be lumped together as Victorian and despised as the last gasp in bad taste. In the past five years, people are finding Victorian furniture and pictures respectable, and many are becoming collectors in a particular sub-area of the large field. You can still approach these works without being a multimillionaire." Duncan adds, "It seems to me a new book on the 19th century is coming out every day as the period is being redefined."

In another part of the furniture market, **Philip Cutler,** head of the antiques department at Lord & Taylor, is half merchant, half scholar. He ably satisfies the customer demand for traditional favorites of the 18th century, but a special new love is his Circa 20th-Century Gallery on the selling floor. Here, surrounded by a choice selection of Hoffmann, Loos, and Bugatti designs, most of whose histories are intimately known to him, Cutler told us, "This shop has a small but growing clientele. There is definitely an enlarged interest not only in original pieces like these, but in the reproductions being made today—works of Josef Hoffmann, Eileen Gray, Charles Rennie Mackintosh." Philip Cutler's recent exhibitions in the New York store have been social and cultural events worthy of a decorative-arts museum—Weiner Werkstätte in 1979, Thonet in 1980. When we called on him in June, he was about to fly to Glasgow in preparation for a 1983 exhibition of British design from 1851 to 1900, a display that will reflect and further a rebirth of interest.

The reproductions mentioned by Philip Cutler are tools of the trade to **Joseph Paul D'Urso,** the American interior designer who is currently remodeling and redecorating a large social club in Hong Kong. His young, American-educated Chinese client, explains D'Urso, "wants the interior to serve as an introduction to contemporary design and art. He has given me a million-dollar furniture budget and I am using the range of architect-designed classics now being reproduced: Mies, Corbusier, Mackintosh, Hoffmann, Aalto, Rietveld, Breuer. The client's program and the new spurt in manufacturing have given me a chance to use more of a historical approach than I have before."

Designer **John Saladino,** who has always had a historical bent, perceives and applauds "a new emphasis on in-between periods preceding ultimate refinement. I am enjoying styles that make reference to the ancient world—Regency, for example, where you get a hint of an Etruscan brazier, or Egyptian Revival furniture made by Liberty of London in the late 19th century. I wouldn't use a room full of Egyptian Revival, but one piece to stop the show, one muscle-flexer, can be a lot of fun." Queen Anne and Georgian furniture, says Saladino, "in addition to being out of reach financially, are slightly too formal and intimidating to most people, while Arts and Crafts pieces suit a relaxed life and a smaller house.... I see a new review of furniture passed on by Grandmother."

Designer **Mark Hampton** says, "I love this trend. People are tired of serious 'museum-quality' collecting. It is tedious and exorbitant and it lacks originality. Now we can enjoy strange periods like William IV, Second Empire, Biedermeier, Regency. We can afford them, they are pleasant, they are whimsical, they are not forced." Hampton likes to mix periods. He is currently building a country room around three Regency-period Gothic-style chairs, designing a new pseudo-Gothic bookcase to reflect them but looking elsewhere for the rest. In another of his new rooms, Roman-style Regency chairs painted Pompeiian colors will be accents.



FINDING THEIR OWN COUNTRY

A YOUNG COUPLE CREATES A UNIQUELY ROMANTIC WAY OF LIFE



THEIR OWN COUNTRY

Just across Lake Pontchartrain from New Orleans lies a modest wor so removed from the heady romance of the city that native New Orleanians have been known spend whole lifetimes without noticing it. Neetsy Walker might have been in that number had n she and her husband, Johnny, been children of their time, set on leaving the South when it didi offer them the endless possibilities of the spirited '60s and '70s. Neetsy and Johnny headed we hoping to find a perfect place to live. After five years they were rich with new experience, but th were still looking. Eventually their roots began to tug at them a little more persistently than befo Eventually they told themselves there was no such thing as the perfect place to live. And eventua they returned to Louisiana and found it, across the lake.



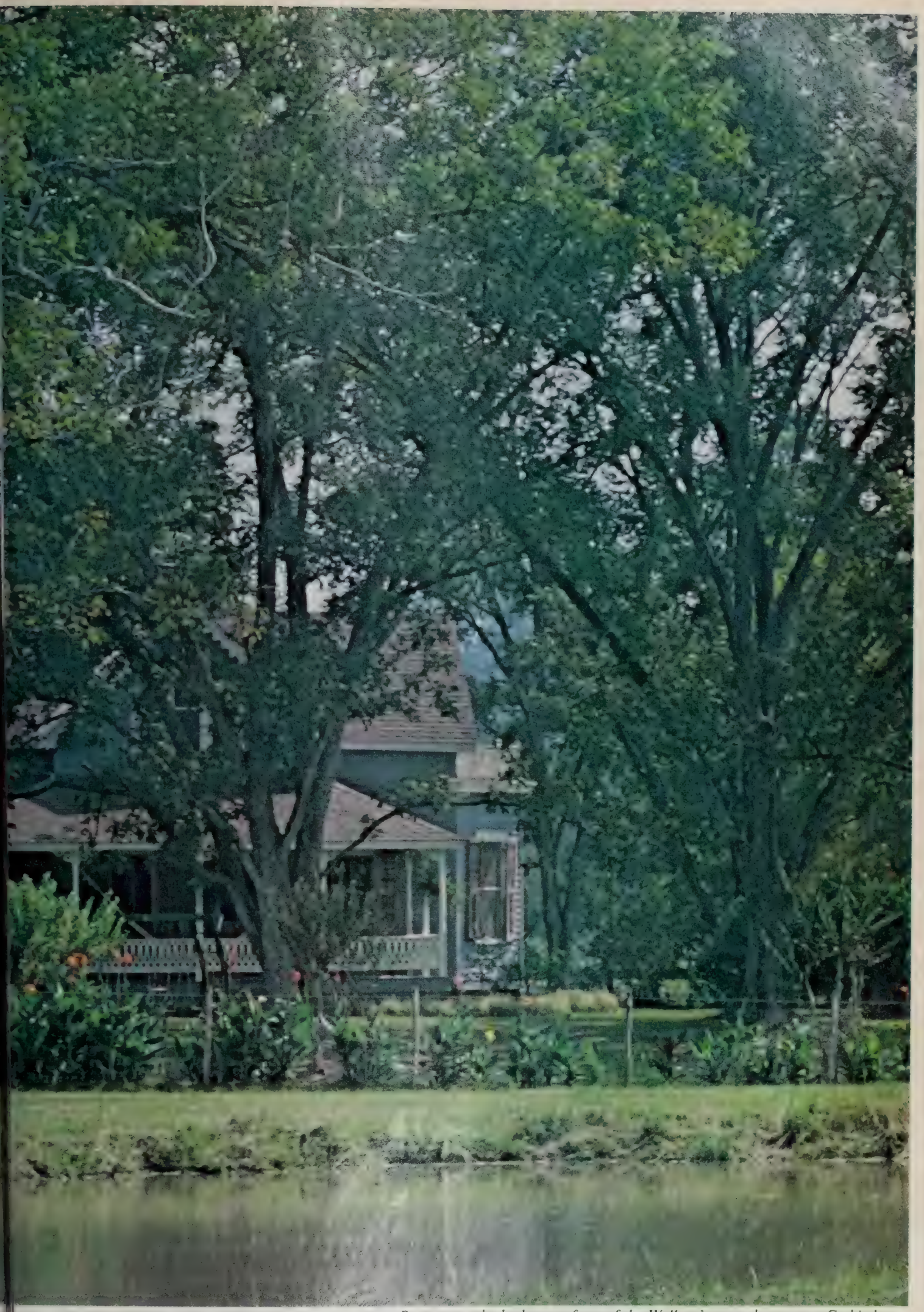


About five miles down the road from Ponchatoula and Dr. Johnny Walker's family practice is a sweep of 1,700 lush acres that belong to one of the loveliest of the monasteries and convents founded in the Florida Parishes before the Louisiana Purchase. Rosaryville, as the place is called, was built by the Dominican Brothers from Spain. In 1890, a Swiss scholar came to the Parish to teach the Brothers and later all the children in the area. Across the road from Rosaryville, the teacher built his family a charming little house. It is this house, on 15 acres filled with pecan trees and dotted with cattle, that Johnny and Neetsy Walker now call home.

"By the time we found it," says Neetsy, "we'd spent two years searching the country, so we knew what we wanted—for Johnny, some acreage; for me, an old house. We looked in a few little towns across the lake that were really more suburban than country; but we didn't like the idea of having neighbors who were exactly like us except for having moved out of the city. Then we heard about the house in Ponchatoula. We first drove out to it in the dead of winter. All the pecan trees in the yard were bare, the grass was dead, the house was run-down, and it was perfect."

Hibernating in the large yard around the house were years-old callalilies, narcissus, jonquils, and spider lilies. And the atmosphere of Ponchatoula—known as the Strawberry Capital of the World—was definitely country. But the house was only half the size the Walkers needed. For about a year Johnny and Neetsy worked on plans for an addition, which they sent in a steady stream to John's father, of Walker and Walker Architects in Shreveport. After one more year, with the help of two "wonderful old-timey carpenters" from the area, the Walkers had a new wing so carefully built it could not be distinguished from the "carpenter Gothic" original house.





Pecan trees shade the west front of the Walkers' restored carpenter Gothic house





The massive cypress buffet in dining room, above, and the brass fixtures in bath, left, are from Neetsy's grandfather's house. Tub and washstand were rewards of a vigilant watch on salvage and demolition yards. The Illinois Central Railroad was once the lifeline of the Louisiana cypress and strawberry industries; caboose birdfeeder, near right, was a gift from one of Johnny's patients. Brass cradle in master bedroom, far right, is a family heirloom where Neetsy's mother and Neetsy herself slept. Her house finished, Neetsy still loves to find old things and has opened an antiques business that she operates from home.





When the people in strawberry country got wind of the Walkers' renovation plans, they thought the young couple was crazy. "They couldn't understand why we'd want to fix up that old house," says Neetsy. "They would have just torn it down and built a new brick home." But public opinion aside, Neetsy spent that year visiting all the area salvage and demolition yards finding old things for the house—"doors, windows, and such that, given the style, should have been part of the house but for some reason never were."

At the same time Neetsy continued her quest for the old fabrics she had come to love even before she found the perfect house to use them in, combing thrift shops, flea markets, and even friends' rag bags for bits and pieces of '30s florals. When she couldn't find enough old fabric, she tracked down reproduction prints through the New Orleans decorating firm of two friends, Ann Holden and Ann Dupuy. The overstuffed furniture these fabrics were to cover came mostly from the Salvation Army, and it took two years to find old "department-store variety" sofas and chairs that had the '30s curves Neetsy wanted for visual warmth and were in good enough condition to be comfortable. Her other furniture is mostly prized Louisiana cypress, the simple country antiques Neetsy now greatly favors over the formal French and English furniture she grew up with in New Orleans. Even the smallest things—from a French Market sugar shaker to Neetsy's mother's silver comb and brush—were lovingly chosen and remain equally well-loved.

It's six years since the Walkers' life across the lake began, and the people of Ponchatoula have eaten their discouraging words. The house is loved by everyone, and since Johnny and Neetsy "can't imagine not sharing something so wonderful," they are frequent hosts to friends who drop by with fresh fruits and vegetables, fish for the pond, and neighborly conversation. Because Neetsy's decorating has been inextricably entwined with her feelings about the life she lives, she has created for her family a house that feels as if it's always been there, has always looked the way it looks, and will always be a place where they can count on feeling as comfortable as they might have felt in their grandparents' house as children. In short, a house that makes them feel loved. Who could ask for more?□

By Mary Alice Gordon. Editor: Babs Simpson



In baby Peter's room, above, family christening clothes await the day on an old oak mirror and towel bar. Tester on bed in master bedroom, right, is an old crocheted bedspread given to Neetsy by a friend. Curtain fabric inspired the soft colors of the room. Rag rugs were made by Johnny's grandmother.



a Greene





CALIFORNIA DECORATIN

In the foreground, an 18th-century French terra-cotta lion under arching forsythia

Special attention to details personalizes the open space



Right: *Dining room opens onto the living room. The Italian console in the distance was designed by Marcello Mioni, its base made of 3,000-year-old stone fragments.* Far right: *Breakfast room's glass tabletop rests on an old stone pilaster. A French wool rug covers the floor.*

Dinner at Frank and Ruth Yablans's house can be formal or not, depending on the size of the party. For more than six guests, the dining area off the living room is used, its wall of folding doors either drawn back to make the two areas one or closed for a more intimate feeling. To balance the dining room's ornate chandelier, furniture is clean-lined and simple: a glass-top table set on white marble plinths; chairs draped with cotton slipcovers knotted at the sides.

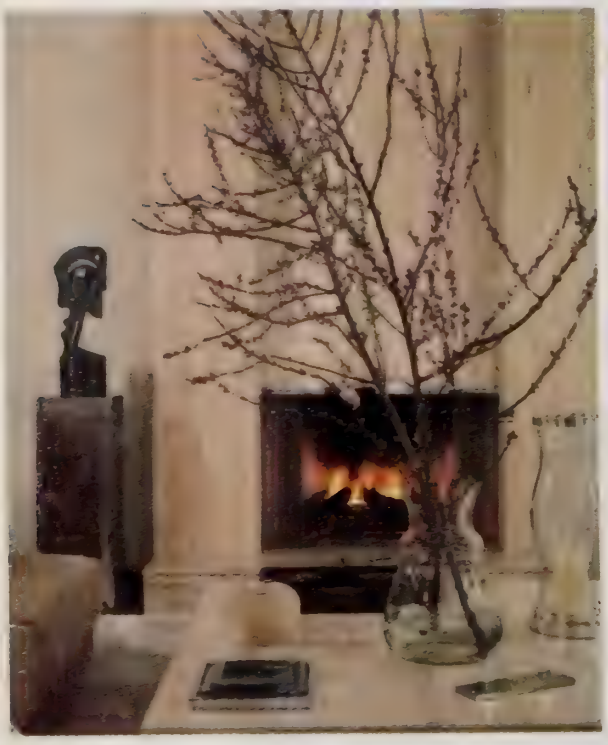
The skylit breakfast room at the other end of the house offers a more relaxed setting for family meals and small groups of friends. Subtle washes of color are a calming, serene background. To hide dark paneling here and in the adjoining family room, designer Dennis Wilcut upholstered the walls. A false ceiling was torn away to reveal original skylights, which architecturally enhance the geometrics of a Billy Al Bengst painting and the furniture arrangement. A gleaming stainl steel console along one wall is topped by a mirror designed Wilcut, who was inspired by a painting of a similar shape.

The family room is also used as a screening room (Y lans's latest film, *Monsignor,* starring Christopher Reeve, w be released in December). Here, the softness of pillowed wi er furniture contrasts with steel benches by French desig Maria Pergay and a travertine cocktail table. The same tr ertine was used to resurface the fireplace wall. Framing t windows are smock-top curtains, trimmed with a bold wh braid that underscores other elements of white in the roo Beyond the windows are a terrazzo deck and pool. □ *By Mc Seehafer. Editor: Joyce MacRae*

Charles Wi



Impact: well-chosen pieces artfully arranged



Above: *Lichtenstein sculpture on a polished steel pedestal, silhouetted against the travertine wall of the family room,* right. *Antique Japanese box on the table is part of a collection. Persian clay bowl, a gift from a friend, is encased in a clear acrylic box on the console behind the sofa.*





OBJECTS OF DESIRE

TOUR JEAN LAFONT'S HOUSE IS TO ENTER THE WORLD OF A SINGULAR COLLECTOR. THE HOUSE OT SIMPLY A REPOSITORY OF MUSEUM-QUALITY OBJECTS, BUT AN EXAMPLE OF ONE MAN'S TASTE, ED ON A THOROUGH KNOWLEDGE OF HISTORIC STYLES ADAPTED TO HIS PARTICULAR PASSIONS



Few examples of a cultured and highly sophisticated French sensibility can compare with the house of Jean Lafont. Located in the marshy Camargue region in the south of France, the house was selected by its owner 18 years ago because of the way it was situated behind tall plane trees, which keep it cool.

Although Lafont has unexpectedly punctuated one wall of the stuccoed exterior of the quiet country house with an unusual greenhouse veranda, it is the interior that is truly extraordinary.

Every piece—whether the intricately carved romantic Gothic chairs, the simple shapes of Art Deco furniture, the translucent Emile Gallé glass, or the muted harlequin pattern of 19th-century tiles—has been perfectly displayed in rooms each devoted to a particular period.

From *French Style* by Suzanne Slesin, Stafford Cliff, and Jacques Dirand, published by Clarkson N. Potter. Copyright © 1982 by Suzanne Slesin, Stafford Cliff, and Jacques Dirand.

MODERN ROMANCE

With a Pierre Chareau bed as its centerpiece, this guest room is a study in the '30s style. Among the room's photographs is a portrait of Marie-Laure de Noailles by Man Ray.

AGE TO SÈVRES

afont had artist César a sumptuous glass- sed veranda, which dded to the house fically to accommo- he ceramic Art Nou- able and chairs from s, the famous porce- d pottery center.

Dirand





ART NOUVEAU SPLENDOR FOR THE BED AND BATH

Another dazzling world of Art Nouveau, this guest bedroom has lavish William Morris wallpaper and a turn-of-the-century china mantelpiece. In the adjoining bathroom, diagonally set multicolored 18th-century tiles are the gleaming complement to a vitrine of Gallé glass.

OBJECTS OF DESIRE

Jacques Dirand



THE DIVINE SPELL OF GOTHIC GRANDEUR

Sheer devotion to the finest workmanship is brilliantly displayed in the 19th-century petit-point rug that turns the master bedroom floor into an extravagant imaginary cathedral. Completing the fantasy is Lafont's reverently placed prized collection of 19th-century Gothic furniture.

OBJECTS OF DESIRE





MORE '30s LUXURY

In another Moderne-style, wood-paneled bath resides an oval sandstone tub and Louis Majorelle dressing table and chairs.

OBJECTS OF DESIRE

Jacques Dira



AN AUTHORITATIVE BATH

Sharing the Gothic style with the master bedroom, the master bath has intricate wood paneling and iron side chairs. The massive marble tub is from the 19th century.

ILLUMINATI

Profiles by Caroline Seebohm of two remarkable women who have cre



Erica Lennard

ROSAMOND BERNIE

You transformed you audience into an en chanted world."

"Your wonderful gift expression made art com alive for me."

"Our halls are still ringing wit praises of you."

This is the kind of tribute that Ros mond Bernier receives every week response to her now-famous series lectures on art and artists. "Lecture" too dry a word—far from expoundi pedantically on the Deeper Meanin of Art, Madame Bernier simply tal about the artists she has known, and so doing brings their work joyously life. A close friend to Picasso, Ma Ernst, Matisse, Léger, Miró, and mar others who lived and worked in Par after the war, she has also become a expert on other centuries and other a forms. "I am hopelessly eclectic," s confesses. "All periods interest me."

Rosamond Bernier has been con pared to a Romney portrait. One mig venture the more animated image of Saluki, aristocratic emblem of ancie civilizations, compressed into a grac ful, tensile form. As the slides wi which she illustrates her lectures fla by, she stalks the stage, her long ne poised, her hands gesturing, h clothes often as striking as her pictur She speaks French and Spanish as w as English, and her voice is redolent all these tongues as it swoops and li with Straussian virtuosity (in anoth career she would have made a wond ful Marschallin) through the pack halls of her rapt listeners. As she c jures up the world of art, her audie feels its living, breathing presence the room.

Her public lectures have won h countless admirers here and in Euro but her private achievements are equ ly impressive: founder and first edi of the art magazine *L'Oeil;* publisher a range of illustrated books; winner the Peabody Award for TV journalis

"It is so important that women have something of their own. Something the can do professionally and well, and take pride in and treasure"

NG WOMEN

' careers by communicating to others their own deep love of the arts

icer of the French Order of Arts
l Letters. Lest this list sound daunt-
, she is also a good cook and gar-
ıer. (She once made a medieval
den when she lived in France, with
ls, a fountain, and geometric beds.)
critic Roland Penrose wrote that
visits to his English house "encour-
d me to plant with care large bushes
Rosa Mundi—its exquisite blossoms
h their pink-and-white-striped pet-
and the golden stars at their center
n an appropriate symbol of her ra-
ıt personality."

I always seem to have been visually
ded," she says, sitting in the art-
d living room of the New York
rtment she shares with her hus-
d, art critic John Russell. "I came
n a very musical family. My father
vice-president of the Philadelphia
hestra. But nobody looked at pic-
s. However, when I was eight, one
he correspondence courses I took
ı my French governess included a
kage of reproductions of famous
ıuments, and I can remember the
sure I felt in pinning up these im-
in a certain order, looking for the
t balance. I also remember my first
as a child to the Louvre, with my
er, and coming away feeling con-
ed that there was something fasci-
ng about this world and that one
I would get closer to it."

et closer she did, and rapidly. At
age of 19 she went to Mexico with
first husband, an artist, and imme-
ely started moving in a group of
ealists who were to form the nucle-
of her most important friends.
rtly afterward, she took another
into this world: "I had come up to
York from Mexico briefly, with a
suitcase; I'd left everything down
e. In the same week I met several
ple from *Vogue* and three of them
ed me jobs! I'd never had a job, I
no qualifications whatsoever, but
Chase, the editor-in-chief, insisted
I was a fashion editor. I was really
distressed by this, but I accepted
ob. I never went back to Mexico, I
ı't packed up or anything. It's the
of my life. I left everything be-
e I felt that if I didn't take this job
I would never leave Mexico and it
ld be a bit like the Magic Moun-
where you sink into that kind of

Continued on page 124

EUGENIA ZUCKERMAN

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"I am at a turning point," she confessed then, just over a year ago. "I have two careers in which I have attained a modicum of success. But I am now beginning to say to myself, I do not have to do them both. It is as though I am like Atlas, holding up two globes, and I can no longer bear the weight of them both. Also, my children are getting older and they need me more. . . ."

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ILLUMINATI

Profiles by Caroline Seebohm of two remarkable women who have crea



Erica Lennard

ROSAMOND BERNIER

"You transformed your audience into an enchanted world."

"Your wonderful gift of expression made art come alive for me."

"Our halls are still ringing with praises of you."

This is the kind of tribute that Rosamond Bernier receives every week in response to her now-famous series of lectures on art and artists. "Lecture" is too dry a word—far from expounding pedantically on the Deeper Meanings of Art, Madame Bernier simply talks about the artists she has known, and in so doing brings their work joyously to life. A close friend to Picasso, Max Ernst, Matisse, Léger, Miró, and many others who lived and worked in Paris after the war, she has also become an expert on other centuries and other art forms. "I am hopelessly eclectic," she confesses. "All periods interest me."

Rosamond Bernier has been compared to a Romney portrait. One might venture the more animated image of a Saluki, aristocratic emblem of ancient civilizations, compressed into a graceful, tensile form. As the slides with which she illustrates her lectures flash by, she stalks the stage, her long neck poised, her hands gesturing, her clothes often as striking as her pictures. She speaks French and Spanish as well as English, and her voice is redolent of all these tongues as it swoops and lifts with Straussian virtuosity (in another career she would have made a wonderful Marschallin) through the packed halls of her rapt listeners. As she conjures up the world of art, her audience feels its living, breathing presence in the room.

Her public lectures have won her countless admirers here and in Europe, but her private achievements are equally impressive: founder and first editor of the art magazine *L'Oeil;* publisher of a range of illustrated books; winner of the Peabody Award for TV journalism;

"It is so important that women have something of their own. Something they can do professionally and well, and take pride in and treasure"

NG WOMEN

ted careers by communicating to others their own deep love of the arts

Officer of the French Order of Arts and Letters. Lest this list sound daunting, she is also a good cook and gardener. (She once made a medieval garden when she lived in France, with walls, a fountain, and geometric beds.) Art critic Roland Penrose wrote that her visits to his English house "encouraged me to plant with care large bushes of Rosa Mundi—its exquisite blossoms with their pink-and-white-striped petals and the golden stars at their center seem an appropriate symbol of her radiant personality."

"I always seem to have been visually minded," she says, sitting in the art-filled living room of the New York apartment she shares with her husband, art critic John Russell. "I came from a very musical family. My father was vice-president of the Philadelphia Orchestra. But nobody looked at pictures. However, when I was eight, one of the correspondence courses I took with my French governess included a package of reproductions of famous monuments, and I can remember the pleasure I felt in pinning up these images in a certain order, looking for the right balance. I also remember my first visit as a child to the Louvre, with my father, and coming away feeling convinced that there was something fascinating about this world and that one day I would get closer to it."

Get closer she did, and rapidly. At the age of 19 she went to Mexico with her first husband, an artist, and immediately started moving in a group of Surrealists who were to form the nucleus of her most important friends. Shortly afterward, she took another step into this world: "I had come up to New York from Mexico briefly, with a little suitcase; I'd left everything down there. In the same week I met several people from *Vogue* and three of them offered me jobs! I'd never had a job, I had no qualifications whatsoever, but Mrs. Chase, the editor-in-chief, insisted that I was a fashion editor. I was really quite distressed by this, but I accepted the job. I never went back to Mexico, I hadn't packed up or anything. It's the story of my life. I left everything because I felt that if I didn't take this job then I would never leave Mexico and it would be a bit like the Magic Mountain, where you sink into that kind of life

Continued on page 124

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justments. Everybody needs that kind of retreat, that suspension of activity, that perspective. She was lucky to have had the opportunity. Particularly in view of what happened next.

"When we came back to New York last fall, I was approached by CBS to work for them, and again conflict raised its ugly head. I felt angry. Why do they offer this to me now? I want to do it, it's a real challenge, but not now, please, not now. And then I said, 'Well, they're not going to offer it to me in five years' time,' and I accepted."

So Eugenia Zukerman is now the music commentator for CBS Sunday Morning with Charles Kuralt. It's another hectic job. She works out of their large apartment, which is decorated with batik on the walls, good pictures (a small Picasso, a Dali), and a grand piano. One notices no personal collections. ("I've never really cared for objects in that way. I used to think it was a lack; now I see it as a liberating thing.") She practices the flute for three hours every day first thing in the morning, since it is physically demanding. Then she writes until after lunch or goes to CBS for meetings with her producer. Add to this her recitals across the country, when she must fly out sometimes to meet her husband, sometimes with the children, sometimes en route to her own grueling schedule of appearances.

There is, needless to say, a price for this astonishing life. "I had one lunch with a friend this year. *One lunch.*" She admits to feeling isolated and regrets it, but lunch with friends is something she cannot do. "At least not now, while I'm doing the TV." She pauses, then adds, "I envy women who don't do anything. It's a burdening and isolating thing to be driven. I've made my peace, but when I see a woman devoting herself to parenting with a complete satisfaction I think she is lucky. Achievement for me is a *modus operandi.*"



Doug Metzler

"I realized there was no way I could choose between my careers. I had to find a way to live with them both and relax a little"

The question of drive remains the one insoluble conundrum to women who watch people like Eugenia Zukerman leap from summit to summit with such apparent ease. She herself attributes only part of her motivation to her search for an identity apart from her famous husband's. "I think all my generation was driven. My mother was a highly educated woman but she never had a 'career.' We all felt we *must.* One of my sisters is a nephrologist, the other a lawyer. We have had to work it out for ourselves, the struggle between motherhood and careers. And it is a struggle, however many articles tell you 'how to do it.' I worry that perhaps the next generation will see how many of us have only barely managed it, and will go back to the reactionary position of motherhood *versus* career, which would be a pity."

Meanwhile, the flutist–novelist–TV commentator continues to work at being herself, with the support of her husband. "Doing my own thing on television and writing are important to me, he knows that. We talk about it and we talk also about cutting back. He will fly *(Continued on page 159)*

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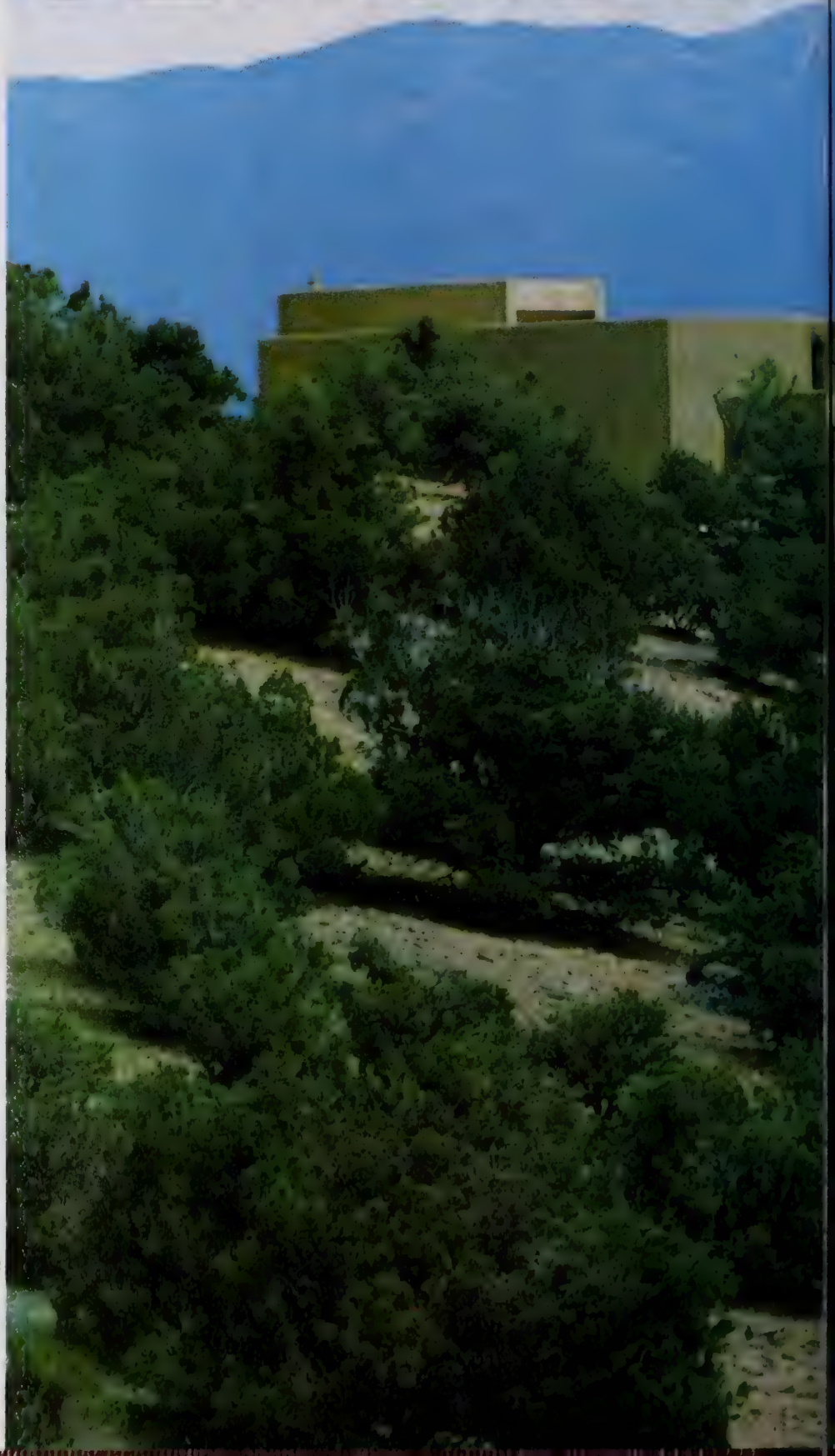
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SUN SENSIBLE

On a sun-swept hillside near Santa Fe, this house designed by architect Antoine Predock adds both active and passive solar devices to an updated version of the energy-conserving adobe style traditional in that region, where people have long known how to create a livable home in a desert climate



On the south-facing side of the house, *right,* a bank of solar collectors (at the point of the arrow) attracts radiant energy that is stored in rock beneath the living-room floor and then circulated (see diagram, *top right*) throughout the house via hot-air ducts on cool desert nights.





This house is an oasis from the harshness of the desert around it

In most American households, energy awareness has come belatedly, a result of the dramatic rise in fuel prices ov the past 10 years. Yet for the inhabitants of New Mexico, tl awareness has been a necessa factor of survival from the beginning of human settlemen there thousands of years ago. The very specific shelter requirements of a climate that can range in a single day from blast-furnace heat at noon to brutal chill midnight have brought forth over t centuries a unique architectural solution that is perhaps the most energy-efficient design strategy ever be devised on this continent. That ancient adobe tradition is the embodiment of a clear yet intuitive understanding that the wisest approach to house design for desert regions takes into consideration tha fluctuations in temperature necessa make efficient cooling and heating flip sides of the same architectural coin.

The basic characteristics of adobe structures are familiar: thick walls of sun-dried brick with few exterior openings, so interiors are kept at an even temperature; compact, clustered massing to expose as little of the exterior as possible to the sun; shaded interior courtyards with refreshing greenery. But too often modern reinterpretations of the adobe style concentrate on the charming surfa details—the brick or terra-cotta til floors, the light-colored stucco wal the focal fireplaces—while forgettir the underlying functional system tl made those hallmarks of adobe hou working energy-savers and not me decorative elements.

The entryway to the house, *left*, is bounded by a thick adobe wall, shaded by a slatted sunscreen.

Tom Yee

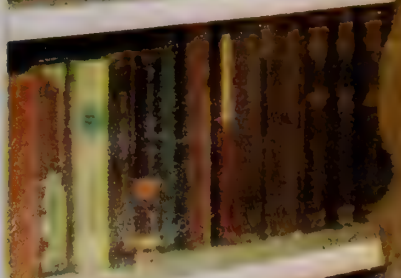
The curved adobe wall, *inset right*, contains the library fireplace, *inset below*. For cooling and natural ventilation, the library has windows near the ceiling, *far right*, which draw hot air up and out like a chimney.

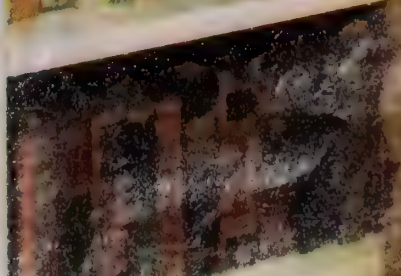


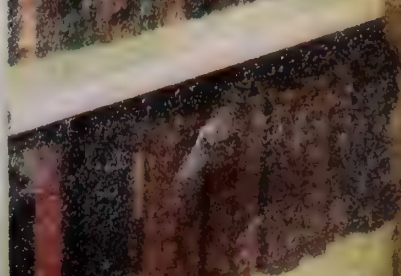












Large open spaces for two consuming passions: cooking and gardening

Of course, building technology has progressed significantly since the days when the adobe represented the state of the art in architectural energy conservation. The question of how to combine centuries-old wisdom with the latest advances of science has been the particular concern of Antoine Predock, an Albuquerque architect who has made a specialty of designing energy-efficient buildings in New Mexico. There is no doubt that his buildings are inspired by their surroundings. As Predock has written, "There is an overt connection between the New Mexico landscape and my work. The powerful geological contexts evoke an architecture of walls—weighty and earthbound in color—perhaps harsh in their imagery, yet modulated by the magical light of the high altitude."

Predock's latest work is a house he recently completed near Santa Fe for Virginia Brague, a woman who wanted her home to be as energy-efficient as possible but also to retain the essential formal qualities of the indigenous adobe style. Her architect has a particular aversion to what he has t med "solar fetishism," that is to say, an excessive and often meaningless amount of effort applied to making a house look obviously high-tech. To avoid that, Predock i tegrated the major tive solar component (a single nk of solar collectors) and the r e numerous passive energy-savi eatures (earth berms on the north ue of the house,

Continued on page 130

Despite its compact structural mass, the Brague house is remarkably spacious inside. The kitchen, *far right*, is the central gathering place and leads off to the large, abundantly stocked greenhouse, *near right*.



MEADOW FLOWERS







MEADOW FLOWERS

Filled with flowers, soaked with sun, buzzing with birds and bees, meadows are perhaps nature's most expansive and abundant gardens. Each summer, this Connecticut field changes from clouds of daisies to a sea of Bachelor's-buttons with drifts of brightly colored cosmos. Scattered in between there's an assortment of plants that might have been gathered by a whimsical poet: Farewell-to-spring, Chinese-houses, quaking grass. Bouncing Bet might burgeon one year, Baby-blue-eyes the next: Change is the only constant. But there are people and their logic behind the mixture and the meadow: To learn more about how to shape a meadow garden, see The Garden page.





Early summer brings Shasta daisies and the sparkle of cosmos sensation, above; *Bachelor's-buttons,* left, *mark midsummer; and pink cosmos, clarkia, and clover,* right*—a bug's eye view in June.* ☐ *By Susan Littlefield. Editor: Margaret McQuade*



William P. Steele



A GREENHOUSE

MAKES THE DIFFERENCE

People who own a summer house often enjoy it so much they'll decide to have it winterized to stretch their summer pleasure. But here's a couple who did things the other way around —by taking an all-seasons-sturdy house and revamping it for vacations



Above: *Stretching 17 feet across the greenhouse end, a banquette seats up to 10. At each side, glass doors slide open to a deck. Greenhouse by Lord & Burnham.*
Left: *"In the greenhouse addition," says the woman of the house, "so much sun streams in that even on the darkest days we need no other lighting." The house-wide space "has all the things we like. It's where we do everything." Etchings by Ed Baynard. Flowering plants and trees, Dee's Nursery.*

GREENHOUSE DIFFERENCE

They are beach people. They love the sun. That led the Manhattan couple to buy a house in nearby Atlantic Beach, New York, for June-to-October use. It was, however, "the antithesis of a summer house—closed-in, dark, and very ordinary," says the distaff co-owner. "Extraordinarily ordinary," agree its imaginative remodelers, Barbara Schwartz and Barbara Ross of Dexter Design. But it was beautifully located, in an area where the family had rented for 18 summers, ever since their college-age son was an infant. "And we liked the size of it," says the woman of the house. A ranch-style house, it had been expanded overhead with a private master suite. Downstairs included several bedrooms, the kitchen, and a small living-dining room with a jalousied porch one step down at the rear.

"We wanted to open the house but didn't know how. We wanted a flow of space for entertaining; stereo and TV in the living room, a convenient bar, lots of bookshelves and closets. And my husband and I like a serene background—not lots of patterns, not a house you have to worry about cleaning."

The original entrance was directly into the living room—no foyer, not even a windbreak. "To make better use of *all* the living room's space, we eliminated its traffic role by relocating the front door," says Ross. "Inside, we did *everything* to that house," says Schwartz. To create a well-separated entry hall, the designers stole a 4-foot-wide strip of space from one guest bedroom. The Dexter team, with Michael Byron as project director, also gutted walls that had chopped the center of the first floor into awkwardly located closets and maid's quarters. They used the freed space for a larger dining area and lengthy storage hall. The greenhouse that replaced the porch was made level with the living-dining room and tiled to match. "The greenhouse addition provides tremendous flexibility for a small house," notes Schwartz. "It seems to double the size of the living room," says the woman of the house. It has seating for a crowd, plus a family-size dining table that can augment the larger table in the dining room.

Much of the new shell is white tile, glass, and plastic laminate, easy to wipe clean. Furnishings of sturdy stuff need little attention. The calm neutrals are sharpened by varied textures, the black of Fulper pottery, the grid pattern of the tiles.□ *By Edith Sonn Oshin. Editor: Jacqueline Gonnet*

Right: *Sweeping view from the greenhouse takes in the updated windows at the front and a handy bar built under the stairway. "We like to reclaim hidden, unused spaces," says the Dexter Design team. On the other side of the room, behind slim closet doors, a wasted space 18 inches deep was taken from the attached garage to house a large TV unit flush with the bookshelves.*



Tom Yee





Russell MacMasters



Kitchens fit to be tiled

East Coast/West Coast recipes for sleek remodeling

Remodeling at its best rises above necessity and makes a handsome design statement. Serious cooking is only half the story in this L-shaped kitchen in San Francisco. The old plan wasted the outer ell on a laundry and powder room. To give the owners a view of the backyard, where their young children play, architect Peter Rooke-Ley had the kitchen switch places with its satellites, adding corner windows overlooking a new garden and deck. Shades of gray, shiny and matte, play off one another. Practical stainless steel shows its luster. Laminate-faced cabinets are flanged to match the refrigerator-freezer doors. Yet earthen and natural materials keep sleek from appearing sterile—geometric tile, a butcherblock work counter, Douglas-fir trim. Northern exposure called for brighter illumination: a double skylight (with concealed fluorescent downlights and rooftop spotlights for nighttime drama) and a high-tech track system. See Building Facts. □ *By Margaret Morse. Editor: Barbara Portsch*

A step-saving lineup, left: *professional gas range, charcoal broiler-grill, dual ovens, plus a wide, easy-access refrigerator-freezer.* Above: *Beyond the dining table, bifold doors hide a washer and dryer. Child's portrait adorns the powder-room door.*



Kitchens
fit to be tiled



Above: *Blue-and-white Portuguese tiles were pieced together and recessed into a wall, giving the mural its own niche.*



Above: *Unusual built-in features include a wall wine rack made of clay pipe and a Charmglow gas grill on the island.*



Above: *Desk area is Nora's spot for morning business calls. Hidden drawers are summer home for city office files.*



Left: Tile everywhere—from an unglazed terra-cotta floor to a patterned-tile backsplash up to a tile-covered industrial exhaust fan—creates a dazzling sunshiny ambiance.

While vacationing with her husband in Portugal, Nora Hillier fell in love with tile. Specifically, a blue-and-white handmade wall mural of the Alfama, the old section of Lisbon, which she found in a tiny shop. "The mural was my inspiration," says Nora. "It was colorful, cool, durable, and decorative—all of which I wanted my kitchen to be." The Hilliers returned with a color Polaroid of the mural—the actual tile arrived from the shop months later in hundreds of tiny numbered pieces—and Nora, who has her own design firm, HHH Designs, began remodeling the kitchen of their summer home off Buzzard's Bay, Massachusetts.

The original kitchen had only one small window. "There was hardly any light, no view, and no cross-ventilation," says Nora. She filled the room with sunshine and breezes by adding a window near the cooking area and big sliding glass doors in the eating area. Now Nora has a view of her pretty terrace and can listen to the sounds of the fountain in the garden; in the other direction is a view of the tennis court; and, of course, in the center of it all is the view of old Lisbon.

The striking mural makes a natural focal point for the kitchen. Nora planned different "functional spaces" around it. There is space for eating and entertaining and a desk area for Nora's business files. Nora separated the cooking area from the serving, clearing, and bar area—both have their own sink with disposal, dishwasher, and storage space. "It works beautifully," she says. "This way someone can be cooking, someone can be making drinks, while others relax around the table—and no one trips over anyone else."

The tile works beautifully, too. Underfoot is unglazed terra cotta that requires little care, even with the steady stream of sandy feet from the nearby shore. And the tile on the center island aids in casual dinner parties. Dishes can be taken from the oven and placed directly on the tiles without trivets, making the island a perfect buffet table. Details, see Building Facts. □ *By Emily Walzer. Editor: Barbara Portsch*

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The Newest Herb Sensation

Six Wines in Love with Food

A Classic Summer Restaurant

Christopher Baker

CORIAN



D E R

Fresh ways to use its leaves and seeds—from a full-flavored oyster-cheese bisque to gently-spiced butter cookies



A sprig of Italian or curly parsley on my plate usually remains untouched, but a sprig of Chinese parsley is gobbled up before the rest of the food. I have loved its cool, licoricelike taste ever since the first day I ate it in a Mexican salsa.

Today it's all right to crave coriander, but acceptance of the herb has been slow. Less than 10 years ago an herb expert felt perfectly comfortable describing Chinese parsley—variously known as cilantro, fresh coriander, and culantro—as "odd-smelling foliage" craved by "Orientals, Mexicans, and South Americans." (She forgot Indians.) As late as 1952, another herbalist wrote that fresh coriander was unknown in this country.

Pliny probably set the course of coriander back 2,000 years when he named it. Coriandrum is derived from the Greek word "koris"—"bedbug"—and means a fetid, unpleasant, buggy odor. This annual of the parsley family looks like its Italian cousin, broad-leafed and flat. It produces pale mauve flowers that resemble small dill heads. When they ripen and dry, they turn into the better-known coriander seeds, with a universally enjoyed aroma and flavor that are entirely different from the leaves'. Coriander was first cultivated

Continued on page 118

Classic fruit salad updated: sweet golden honey, fresh coriander leaves, and ground coriander seeds blended with ripe melon for an unusually refreshing warm-weather dessert. For this and other delightful dishes enhanced with coriander, see page 119.

PERFECT COUPLES

For some, wine is nothing less than part of food itself. At the very least, most wines are made and meant to accompany food, and the possibilities for successful, even though brief, marriages between these two principal elements of fine dining are endless.

Gewürztraminer



Garlicky sausage, buttery brioche, and a rich sauce perfumed with truffles—an emphatic dish nicely matched to Gewürztraminer's piquant sweetness

Beaujolais



The fresh, highly versatile flavor of Beaujolais complements a chopped steak stuffed with Roquefort and sauced with port and green peppercorns

IN WINE AND FOOD

The arrangement usually begins with the menu, and then the search for a suitable partner begins. For a change, we started with interesting but quirky wines and then found dishes to complement the characteristics that underscore their personalities.

St. Émilion



Chicken pie topped with puff pastry and earthy wild mushrooms—the finesse of St. Émilion complements its richness

Zinfandel



Ronnie Kaufman

Zinfandel's spiciness and fruitiness stand up to the high flavor of calf's liver with ginger and white peppercorns

All recipes (see pages 121–124) *from Wolfgang Puck's Modern French Cooking for the American Kitchen.*

PERFECT COUPLES

The dishes we chose, however, are more than neutral background for winetasting; they all are fairly formidable in their own right, and they demand much of wine in return. Together, the food and the wine are much more than the sum of their parts.

Fumé Blanc



Shrimp in a savory mustard sauce are underscored by the pungent bouquet and fresh acidity of Fumé Blanc

Asti Spumante



Ronnie Kaufman

Sweet, sparkling Asti Spumante holds its own with dessert crêpes filled with lemon-scented farmer cheese and raisins

SIX WINES IN LOVE WITH FOOD

The six wines in question are classics of France, Italy, Germany, and America. They are far-ranging and assertive in style—tart, sweet, dry, spicy, young—which makes them more difficult to match to food. The reward, however, is worth the challenge.

By Alexis Bespaloff



Some great examples of wine classics that can be matched to stylish, highly flavorful foods with magnificent results.

SAUVIGNON BLANC/FUMÉ BLANC. There are many pleasant dry white wines available from a number of regions, but anyone looking for a distinctive, positive white would do well to look for those made from the Sauvignon Blanc grape. The wines have a pungent bouquet and taste often described as grassy or herbaceous, along with a fresh, lively acidity that enables them to complement flavorful dishes with ease.

Sauvignon Blanc is widely planted in Bordeaux and also cultivated along the Loire River (Sancerre and Pouilly-Fumé are made entirely from this variety), but the biggest selection to be found here comes from California.

Although Sauvignon Blanc is now one of the most popular and acclaimed California wines, not many years ago it was neither well-known nor well-liked. This variety owes much of its current vogue to Robert Mondavi, who first introduced a dry Sauvignon Blanc labeled Fumé Blanc about 15 years ago. The name, which suggests a dry wine similar to Pouilly-Fumé, was chosen to set it apart from the many semisweet examples of Sauvignon Blanc that were then to be found on the market. The name caught on, as did the wine's distinctive taste, and today this variety is second only to Chardonnay among dry California whites.

Whether labeled Sauvignon Blanc or Fumé Blanc, the California bottlings are generally more subtle than those coming from the Loire. Some of them have been blended with a little Sémillon (as in Bordeaux) to round them out; some have been aged in new oak just long enough to add complexity and subdue some of their intense varietal character. Good examples, besides the dependable one from Mondavi, include Concannon, Dry Creek, Joseph Phelps, Spring Mountain, and Sterling (about $8 to $11).

GEWÜRZTRAMINER. Wines labeled Gewürztraminer have an intense, spicy aroma and a unique, pungent taste that make them among the most readily identifiable and unusual white wines. Not everyone enjoys Gewürztraminer—some find it too assertive—but most people who try it for the first time are delighted to discover a wine so different from the many bland and neutral white wines that abound.

The character of Gewürztraminer makes it an excellent accompaniment to strongly flavored foods—it is one of the few wines that can stand up to Chinese or Indian cuisine—and it's a good choice whenever a recipe calls for a generous amount of seasoning.

Almost all the examples to be found in this country come from the Alsace region of France and from California. The best French examples are dry, with a lively piquancy and an intense varietal character, such as the 1979s of Trimbach, Hugel, and Klug. Most California versions have just enough sweetness to round out their taste, which makes them more subtle than those from Alsace but no less distinctive. The 1980s of Parducci and Hacienda are both good examples, as is the somewhat fuller and richer 1979 of Joseph Phelps. (Prices range from $6 to $12.)

BEAUJOLAIS. Few wines are as popular and appealing as Beaujolais. Charming and uncomplicated, it also has a distinct personality—aromatic, fruity, light-bodied, and with enough acidity to give it a lively zest. Beaujolais, made from the Gamay grape in the southernmost part of France's Burgundy region, near Lyons, is one of the few red wines served chilled, which seems to emphasize its fruit and liveliness. In the summertime, particularly, it's much better to put the bottle in a bowl filled with water and ice than to let it warm up in the backyard.

In Lyons it's customary to drink chilled Beaujolais with just about everything, from pâtés, sausages, and stews to fish dishes. You needn't go quite so far, but it's well to remember that Beaujolais has enough personality to stand up to a variety of foods.

The people of Beaujolais almost always prefer the most recent vintage of their wine because they feel freshness is its most important attribute. Fortunately, the 1981s are good, and a number of examples are now widely available. Look for Beaujolais and Beaujolais-Villages (the latter from a slightly superior district within the Beaujolais region) from

Continued on page 124

All prices approximate; may vary across the country

DINING IN DINING OUT

EDITED BY CAROLE LALLI

NEW BOOKS: LIVING TO EAT, ETC.

Vladimir Estragon's *Waiting for Dessert* (Viking, $13.95) is a collection of chatty, funny meditations about food and eating that have appeared in the *Village Voice* over the past few years. The book is a 224-page delight for both the armchair chef and practical cook, including over 50 of the author's favorite recipes.

Surely some of our most memorable hours are those spent at the table. To Estragon, simple daily fare plays no less an important role than grand holiday feasts in our culinary memory. The sandwich, for example, recurs throughout his life as a sort of "learning device" underscoring time and events: the textural contrasts of tomato and lettuce on soft white bread eaten as a child; the daily hamburgers of youth; the club sandwiches at the "club" charged to his father's account; and the peanut-butter-ands still eaten with great contentment.

Estragon writes freely about himself and his life in Brooklyn, as in such happy passages as his description of a day at the typewriter and his anticipation of lunch—something that exists not merely as nourishment, but as a legitimate excuse to leave the clacking machine and peruse the refrigerator for leftovers. *SALLY RIAN*

MANGIA, MANGIA

If you live in San Francisco, not having the time, the energy, or the inclination to cook is no longer excuse enough for not serving good food at home. Vivande Porta Via—"food to go"—at 2125 Fillmore St. can provide everything. Antipasti include big roasted onions deglazed and sweetened with Balsamic vinegar, an assortment of grilled wild mushrooms, and pizza rustica; there is veal stew under puff pastry, stuffed rabbit, smoked duck, and a stunning selection of sausages, hams, and salamis; desserts range from pears stuffed with Gorgonzola to *zuppa Inglese. C.L.*

THE RESTAURANT REPORT

The American Hotel is a fetching 138-year-old building in Sag Harbor, a one-time whaling village on Long Island's South Fork. The face of the hotel is distinguished by warm golden mahogany paneling and a slender, graceful porch, but it is only one of many 18th- and 19th-century buildings that give the town much of its charm and visitors to it a reasonable glimpse of bygone life in small-town America. In addition, the hotel is one of a very few fine restaurants in the area known by the knowing as "the Hamptons," a string of little shore towns that attracts a summer influx of real society, media heavyhitters, and the moneyed socially ambitious.



THE AMERICAN HOTEL, SAG HARBOR, LONG ISLAND

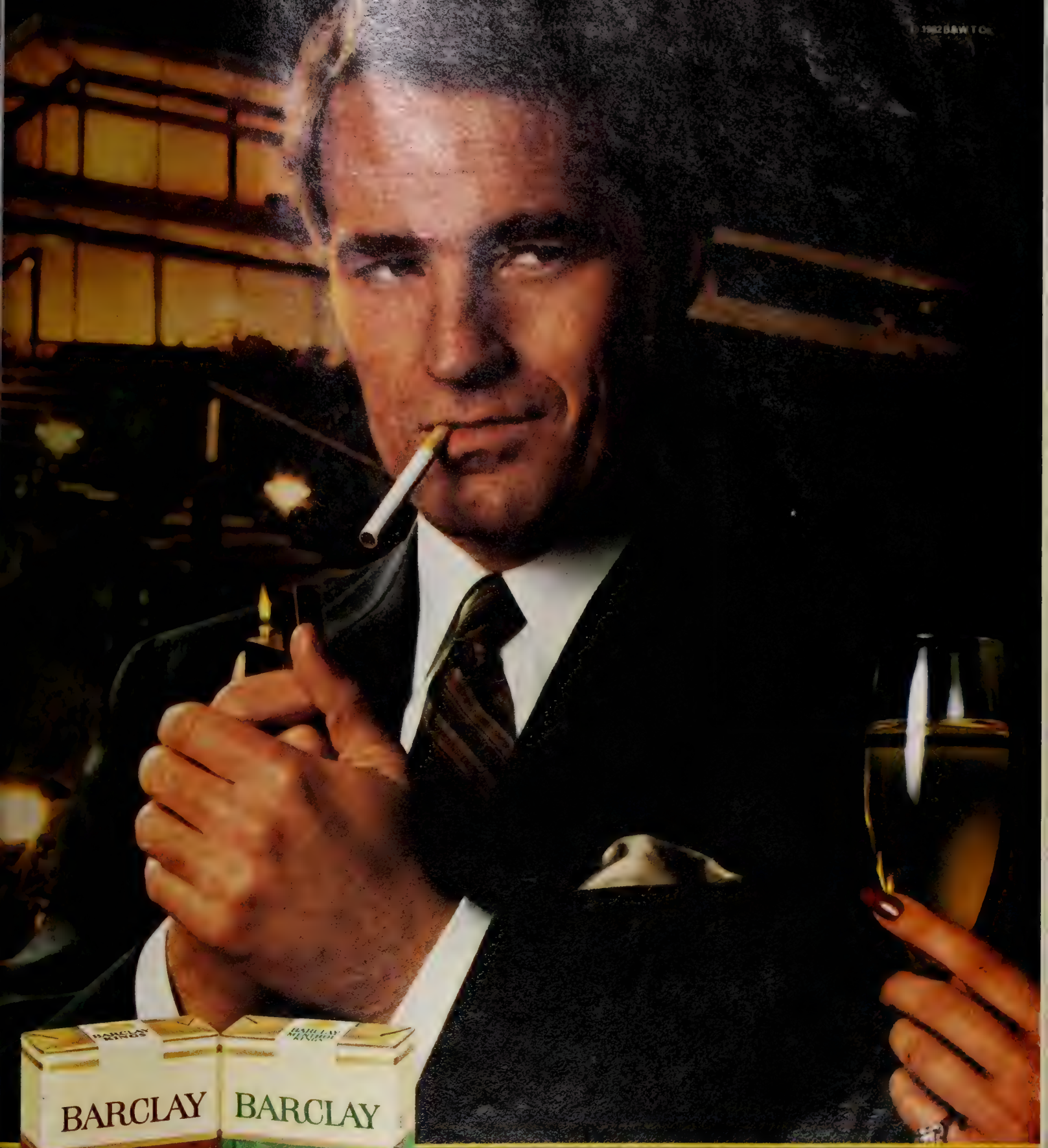
The dining room at the American Hotel is actually a series of pleasant spaces—one full-size dining room, a handsome bar and dining room, an intimate little back room, and the "alley," a narrow enclosed side veranda with a brick floor and glass dome. Fireplaces in the bar and dining room turn them into cozy nooks on blustery, off-season evenings, and while the alley has obvious attraction at brunch on fine days, we found it equally charming and considerably romantic during a fierce spring rainstorm.

When Ted Conklin, the present owner, acquired the hotel, it was more or less a wreck—most of it was at least very dusty, having been shut up since before Prohibition, and the former owner was camped out in what is now the main dining room. Conklin has managed a painstaking renovation that is an example of historic preservation at its best. The hotel has been made to move easily into its second century and continues to function as a viable public place. Its antiquity has not been compromised, but, on the other hand, precious nostalgic piffle has not been indulged either. The furnishings are unaffected and comfortable—mismatched chairs and tables that are old but of no particular period, and pleasant but unpretentious prints and oils.

There is little on the menu at the American Hotel to surprise the sophisticated restaurantgoer, but with few exceptions the execution and all-around quality of dishes is superior. At the least, one can count on competently prepared, utterly satisfying meals, while certain dishes would be standouts in any situation. For instance, breast of mallard grilled with green peppercorns

Continued on page 118

Stephen Kelen



The pleasure is back.

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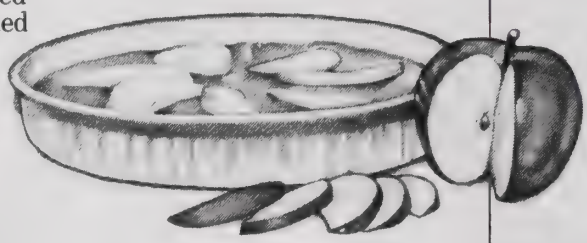
for Corning



Corning may be as American as apple pie, but our newest cookware has a French accent. It's called "French Bisque"™ cookware because although it's made of the same tough, material as your other glass-ceramic cookware by Corning, it looks like French crockery (that classic brown and beige earthenware). To introduce you to French Bisque cookware, here's a recipe for a French version of apple pie (it's actually more like a cake baked in a quiche dish). The French call it "clafouti," but I like to call it...

The French confection.

¼ cup butter, melted
3½ cups sliced, peeled cooking apples
4 eggs
1 cup milk
¼ cup cream
pinch of salt
¼ tsp. nutmeg
½ tsp. cinnamon
1 tsp. lemon juice
1 tbsp. vanilla
2 tsp. almond extract
1¼ cups sifted flour



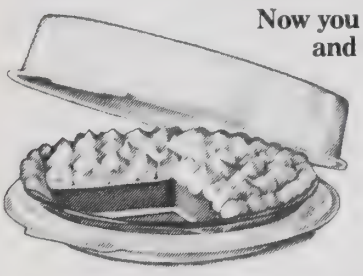
½ cup granulated sugar
2 tbsp. sliced almonds, toasted
powdered sugar

Grease a 10" French Bisque™ quiche dish. Smooth the fruit into a neat layer. Place the butter, eggs, milk, cream, salt, nutmeg, cinnamon, lemon juice, vanilla and almond extract in a mixer or food processor. Blend until smooth. With a wooden spoon, beat in flour and granulated sugar. Pour over apples. Bake at 350° for 40-45 minutes or until batter rises and puffs, and a knife inserted in the center comes out clean. Serve warm, sprinkled with almonds and powdered sugar. Pass a bowl of whipped cream or even vanilla ice cream. Serves 6.

Get fresh with your microwave.

It's easy to put fish into a microwave, but not always so easy to get the fish out of it. To freshen your microwave from lingering food odors, particularly in the summertime, here's a simple tip: in an 18-oz. Corelle® bowl, combine 1 cup of water, juice of ½ lemon, lemon rind and 5-6 whole cloves. Place in microwave on high for 5 minutes.

Now you can bake it and take it.



Want to take a homemade pie to the picnic, or take one to friends for dinner? The Pyrex® Fireside 9" pie plate comes with its own handy piekeeper—a hinged round plastic container that holds your pie safe and snug while you carry it. (Now whoever said you can't take it with you!) If your store doesn't have it, drop me a note and I'll tell you how to order. I'll also be happy to send you my recipe for a fresh fruit frozen yoghurt pie—a sneak preview from my new "Cooking with Cornelius" cookbook to be published late this summer.

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CORNING

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RESTAURANT

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and served in slim, rare slices could compete with the finest beefsteak. Brandade de Morue, the specialty of Languedoc, an individual gratin of cod puréed with potato, crème fraîche, and a whiff of garlic, with fried bread alongside, was extraordinary.

Warm, al dente asparagus with a textbook-perfect sauce Hollandaise; plump, fresh mussels remoulade; garlicky escargots with the added interest and texture of slivered celery; and a salad of various greens topped with a slice of duck foie gras were all far more familiar but no less memorable. Not so successful were carefully sautéed calf's liver somewhat spoiled by a sauce too aggressively flavored with tarragon, and on the other hand, sautéed chicken in cream that was too simple, too one-dimensional to sustain interest.

The best of the desserts are the bread pudding made with dark and light raisins and served with a marvelous rum-laced crème Anglaise and a dense, low chocolate gateau, unfrosted, with cream at the side. The fruit tarts are ordinary and the meringues with cream and strawberries would appeal only to the sugar-crazed.

No discussion of the American Hotel can neglect to include its formidable wine list; Conklin has amassed an inventory that has attracted national attention among serious oenophiles. The range is incredible—no important wine region is ignored—and there are selections one had given up hope of ever seeing again. Those with more taste than money may gaze longingly at the dozens of first growths, the old burgundies, the fabulous collection from the Romanee Conti. But, in spite of the 1893 Mouton which has made the list so famous, it is not for snobs only, and there is much comfort and satisfaction in the extensive selection of California wines—30 to 40 chardonnays, 40 to 50 cabernets—and such as the splendid Amarone Tommasi Classico Superiore ('71), well-priced at $25. *C.L.*

CORIANDER

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not for its leaf at all but for its seed, which has been much prized throughout recorded history. In 1550 B.C., the Egyptians were using it for medicinal purposes as well as for cooking. The seeds were considered a love potion in the Middle Ages; in *The Thousand and One Nights* they were hailed as an aphrodisiac. The Chinese thought coriander—leaf and seed—would bestow immortality, and it was customary to bathe in water that had been perfumed with fresh coriander leaves before the

New Year.

Coriander was one of the first herbs grown in the American colonies, but it must have been planted in the south 40, where no one would have to breathe the "fumes" until it was time to harvest the dried flowers. The fragrance of its seed, on the other hand, has been variously described as a combination of sage and lemon or cumin and caraway. I'm inclined toward the former description. It is a pleasant, sweet, slightly pungent fragrance that, more than anything, adds a breath of freshness to food. So do the leaves.

Before you decide you have never tasted coriander, you must first ask yourself if you have ever eaten a hot dog or sipped a gin martini or chartreuse. All of them are flavored with coriander seeds, as are some candies, cocoa, chocolate, tobacco, pastries, cookies, muffins, and buns; coriander is even added to some medicines to disguise unpleasant taste. And coriander leaves and/or seeds are used extensively in Mexican, Chinese, South American, and Indian food.

In experimenting with recipes using coriander I made a rather interesting discovery: Using dried coriander seeds in a dish and garnishing it with fresh coriander leaves produces a synergistic effect. The seed and the leaf heighten each other's flavor but neither overpowers the other.

Some gardeners claim that coriander acts as a bug repellent, but those may be the same gardeners who consider the plant's fragrance "odd." However, you should not plant coriander next to fennel because it retards fennel's growth. (Is there perhaps some connection between this horticultural fact and the association of coriander with fennel as a method of summoning devils?)

Don't bother to dry coriander leaves from your garden. The flavor of the dried leaf is about the same as the flavor of dried parsley—nonexistent. Instead, preserve the leaves by whirling them in a blender with oil and then freezing the mixture.

Fresh coriander is sold with its roots; they should not be removed until the coriander is used. Fresh coriander should last up to 10 days if stored in the refrigerator with its roots in water and its leaves in a plastic bag.

■ CHEESE AND OYSTER SOUP

2 tablespoons vegetable oil
1 large onion, finely chopped
4 scallions, finely chopped
2 cloves garlic, minced
4 medium-sized ripe tomatoes (about 1¼ pounds), seeded and chopped
6 fresh California or Anaheim chiles, peeled, seeded, and cut into thin strips (see note)
¾ cup loosely packed, coarsely chopped coriander leaves
1 cup water
Salt, freshly ground black pepper
3½ cups milk
2 cups (about ½ pound) grated Monterey Jack cheese
1 cup (about 4 ounces) grated mild white cheddar cheese
4 tablespoons butter
2 dozen oyster, shucked
Oyster liquor

Heat the oil in a large saucepan. Add onions, scallions, and garlic and cook until onion is soft but not brown. Add tomatoes, chile strips, ½ cup of the coriander, water, and salt and pepper to taste. Add the milk and simmer 10 minutes. Add the cheeses, and butter and cook over medium-low heat 5 minutes. (Do not boil or the cheese will become stringy.) Meanwhile, poach the oysters in their own liquor until lightly cooked and add to the tomato-milk mixture. Ladle into bowls and sprinkle with remaining coriander. Serves 4 as a light main course. Serve with hot buttered tortillas.

Note: For a more refined soup, purée the tomato-milk mixture in a food processor or blender until smooth. Add the oysters and reheat if necessary, taking care not to boil.

Note: California and Anaheim chiles are very mild. Substitute Italian peppers (not bell peppers) if chiles are not available. To peel chiles, place them on a baking sheet under the broiler, about 3–4 inches from the heat. Broil until they blister and blacken all over, turning often with a wooden spoon. Remove chiles and place them immediately in a plastic bag and keep tightly closed. Let the chiles steam in the bag about 10 minutes or until cool enough to handle. Peel off the skin and discard stems.

■ MEXICAN SALSA

4 seeded, chopped ripe tomatoes
1 small red onion, chopped
1 clove garlic, finely minced
4 serrano or 2 jalapeño chiles, seeded and finely chopped
½ bunch coriander leaves
Juice of 1 lime
Salt and freshly ground pepper to taste

Combine all ingredients together in a food processor or blender until well mixed but not perfectly smooth. Serve with Mexican dishes, or broiled or grilled meats. Keeps about 1 week in the refrigerator. Makes about 1 cup sauce.

■ STIR-FRIED EGGS WITH PORK, NOODLES, AND CORIANDER

1 ounce thin Chinese bean threads (cellophane noodles)
2 tablespoons vegetable oil
1 teaspoon cornstarch
2 teaspoons soy sauce
¼ teaspoon sugar
Dash pepper
¼ pound lean pork, ground or minced
5 slices bacon (preferably nitrite-free)
1 stalk celery, coarsely chopped
3 scallions, coarsely chopped
6 eggs, beaten
¼ cup chopped cilantro

Continued on page 121



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The International Coffee Coolers

2 cups milk
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CORIANDER

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Soak the noodles in a bowl of water for about 20 minutes. Drain and set aside. Combine 1 tablespoon of the oil, cornstarch, soy sauce, sugar, and pepper together in a bowl. Add the pork and mix well with a wooden spoon or your hands.

Cut the bacon crosswise into thin strips and set aside. Heat the remaining oil in a skillet or wok. Add the celery and scallions and stir-fry until celery begins to soften. Add the pork and bacon and stir fry until the meats lose their pink color. Drain off the fat. Stir in the noodles. Cover, and cook for 2 minutes. Add the eggs and cilantro. Stir, and cook until eggs reach desired firmness. Serve over hot rice. Serves 3.

■ CHICKEN SATES

1 medium-sized onion
2 teaspoons ground coriander
2 large cloves garlic, halved
1½ tablespoons brown sugar
2 tablespoons soy sauce
2 tablespoons lemon juice
2 tablespoons Oriental sesame paste (made from toasted sesame seeds)
¼ cup fresh coriander leaves
1 teaspoon minced fresh hot green pepper (such as serrano, jalapeño, or Chinese)
2 pounds chicken breasts, skinned, boned, and cut into 1½-inch cubes
Additional coriander for garnish

Chop the onion in a food processor fitted with the steel blade. Add ground coriander, garlic, sugar, soy sauce, lemon juice, sesame paste, coriander leaves, and minced pepper and process to a purée. Spoon mixture over the cubed chicken in a bowl. Stir to mix and refrigerate 1–2 hours. To serve, remove chicken from marinade and spear onto skewers and grill 2–3 minutes, basting occasionally with the marinade. (Or, broil 6 inches for about 5 minutes, from the heat source basting once with the marinade.) Arrange chicken on a platter and garnish with fresh coriander leaves. Heat any remaining marinade and serve on the side. Serves 6. *Note:* Pork, beef, or lamb may be substituted for the chicken.

■ PORK AND POTATOES BRAISED IN WINE AND CORIANDER

1½ pounds boneless pork (cut from the leg or loin)
¼ cup vegetable oil
1 pound new potatoes, halved
½ pound small mushrooms, trimmed and cleaned
1 cup dry red wine
Salt, freshly ground black pepper to taste
1 tablespoon ground coriander
Fresh coriander leaves

Cut the pork into 1-inch cubes. Heat the oil in a heavy skillet and brown the potatoes and pork. Move them to one side of the pan. Add the mushrooms and sauté them quickly. Combine them with the potatoes and pork and reduce the heat. Add the wine and season to taste with salt and pepper. Sprinkle with ground coriander. Cover, and simmer over low heat about 30 minutes, or until pork and potatoes are tender. Sprinkle generously with fresh coriander leaves. Serves 4.

■ BAY SCALLOPS AND FRESH CORIANDER

(Adapted from the New York Restaurant School, New York City)

About ¼ cup flour
Salt, freshly ground white pepper to taste
1 pound bay scallops, washed, drained, and dried thoroughly
2 tablespoons peanut oil
6 tablespoons unsalted butter, cut into small pieces
¼ cup dry white wine
2 tablespoons chopped fresh coriander leaves
2 tablespoons chopped fresh parsley
2 tablespoons thinly sliced scallion rings

Mix the flour, salt, and pepper together on a plate or in bowl. Dust scallops *very lightly* with the mixture and set side.

Heat the oil and 1 tablespoon of the butter in a large skillet. Add the scallops and sauté for 2 mintues over medium-high heat, stirring frequently. Remove from pan and pour off excess fat.

Add the wine and deglaze the pan by scraping up the browned bits on the bottom with a wooden spoon. Bring to a boil and whisk in the remaining butter 1 small piece at a time. Return the scallops to the pan over medium-high heat and add the coriander, parsley, and scallions. Cook 1–2 minutes longer or just until scallops are heated through. (Do not overcook or sauce will become gluey.) Adjust seasonings. (If sauce begins to separate, add a few drops of wine to hold it.) Serves 3.

■ MOROCCAN LAMB SAUSAGE PATTIES

3 pounds lean lamb, ground
1 cup chopped parsley
1 cup minced onion
1 teapsoon dried marjoram
¼ teaspoon powdered cumin
¾ teaspoon ground coriander
1 teaspoon oregano
1 teaspoon cayenne
1 teaspoon freshly ground black pepper
Salt to taste

Put the lamb in a bowl and add the parsley and onion. Mix well with a wooden spoon or your hands. Add the remaining ingredients and mix thoroughly. Put through a meat grinder (or, mix in a food processor with a steel blade). Divide the mixture into 12 equal portions. Shape each portion with moist hands into a "sausage" 1½–2 inches thick by 4½ inches long.

Broil or grill sausages 4 inches from the heat until brown (about 10 minutes for medium, 15 minutes for well done). Serves 6. *Note:* Good with rice pilaf or couscous, and cucumber-yogurt salad.

■ MELON WITH CORIANDER AND LIME

1 medium-sized honeydew melon
1 medium-sized cantaloupe
2 tablespoons fresh lime juice
1½ tablespoons honey
½ teaspoon ground coriander
¼ teaspoon ground nutmeg
About ¼ cup chopped fresh coriander leaves

Halve and seed the melons. Scoop out the flesh with a melon baller and put the melon balls and their juices into a large bowl and set aside. Mix the lime juice, honey, coriander, and nutmeg together in a separate bowl and pour over the melon balls. Toss to coat and chill about 2 hours to blend flavors. Sprinkle generously with fresh coriander. Serves 8–10.

■ CORIANDER SUGAR COOKIES

2 cups unbleached flour
1 cup sugar
2 tablespoons ground coriander
¼ cup butter, cut into small pieces
1 egg
1 teaspoon vanilla
1 tablespoon milk

Measure flour, sugar, and coriander into a bowl. Add the butter and blend the mixture with 2 forks, a pastry blender, or your fingertips until it is the consistency of coarse meal. Beat the egg in a bowl with the vanilla and milk. Stir the milk mixture into the flour mixture to form dough. (Add a few drops of milk if dough seems too dry.)

Shape dough into ½- to ¾-inch balls and arrange on ungreased cookie sheets, about 2 inches apart. Flatten balls slightly with the bottom of a glass. Bake in a preheated 400° oven for 6–10 minutes or until edges are pale brown. Lift from cookie sheets with a spatula and cool. Store in airtight container, or freeze. Make 3–4 dozen.

■ OTHER IDEAS FOR FRESH AND DRIED CORIANDER:

—Add fresh leaves to stir-fried vegetables and salads
—Tuck a bunch of leaves inside a roasting chicken
—Sprinkle leaves on broiled or baked fish
—Season custard sauce (crème Anglaise) with orange and lemon zests and ground coriander
—Add whole coriander seeds to the cooking water when boiling artichokes
—Add coriander seeds to apples, pears, and dried fruits when poaching
—Put a coriander seed in the bottom of each cup of espresso or Irish coffee
—Use coriander seeds to flavor pickled beets, rice pudding, and wild game. □

PERFECT COUPLES

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■ SAUSAGE WRAPPED IN BRIOCHE WITH TRUFFLE BUTTER

1 2-pound Polish sausage
1 cup dry white wine
1 stalk celery, chopped
Pinch thyme
¼ teaspoon whole peppercorns
½ bay leaf
1 recipe brioche dough made with 4–4½ cups flour
1 egg, lightly beaten
1 cup dry sherry
2 ounces chopped truffles or truffle peelings (optional)
3 tablespoons heavy cream
3 tablespoons veal demi-glace
½ pound unsalted butter, cut into small pieces
Salt, freshly ground pepper

Continued on next page

continued from preceding page

Using a fork, prick sausage casing all over. In a saucepan, combine the sausage, wine, celery, thyme, peppercorns, bay leaf, and enough cold water to cover. Bring to a boil, reduce heat, and simmer for 20 minutes. Transfer sausage to a plate and allow to cool. Peel off casing and reserve sausage.

Roll out brioche dough into a rectangle ½ inch thick, large enough to enclose the sausage. Wrap the sausage and trim away any excess dough. Brush with egg wash and let rest 30 minutes at room temperature. Bake in a preheated 400° oven for 30 minutes or until brioche is golden brown.

To make the truffle butter, reduce the sherry and truffles together in a saucepan over high heat until only ½ cup remains. Add the cream and demi-glace and reduce again until slightly thickened. Whisk in butter, one small piece at a time. Season with salt and pepper to taste. Slice off ends of brioche, cut into ½-inch slices. Nap each plate with truffle butter and top with a slice of sausage in brioche. Serves 6–8.

■ CALF'S LIVER WITH GINGER AND WHITE PEPPERCORNS

3 pounds calf's liver
Salt, freshly ground pepper to taste
2 tablespoons all-purpose flour
2 tablespoons mild-flavored oil, such as almond or safflower
½ cup port
2 tablespoons white peppercorns
1 tablespoon minced fresh ginger
1 cup brown veal stock
½ cup heavy cream
3 tablespoons unsalted butter, cut into small pieces

Trim off any excess fat and membrane from the liver. Cut liver into ¼- to ⅓-inch-thick slices. Season both sides of each slice with salt and pepper to taste and dust lightly with flour.

Heat a heavy skillet. Add the oil and sauté the liver quickly over high heat, about 1 minute per side or until golden brown on the outside but still pink on the inside. Set aside and reserve on a warmed platter.

Deglaze the pan with port. Add the peppercorns, ginger, and veal stock and reduce by half. Pour in the cream and continue to reduce until slightly thickened. Reduce heat and whisk in the butter, 1 small piece at a time. Place the liver on warmed plates, nap with some of the sauce, and serve immediately. Serves 6.

■ CHICKEN PIE WITH MORELS

24 dried morels
2 whole 2½-pound chickens, in eighths
Salt, freshly ground white pepper
1 tablespoon all-purpose flour
4 tablespoons unsalted butter
1 tablespoon peanut oil
2 shallots, minced
1 cup port
2 cups heavy cream
Juice of ½ lemon
1 pound puff pastry
1 egg, lightly beaten, for egg wash

Soak the morels overnight in enough water to cover. Drain, cut in half lengthwise, and wash carefully to remove all sand.

Season chicken with salt and pepper to taste and dust lightly with flour. Sauté chicken in 1 tablespoon each butter and oil in a large pan until golden brown on all sides. Remove chicken from the pan and discard fat. Add shallots and morels, and deglaze the pan with the port. Add the cream and bring to a boil. Return the chicken to the pan and simmer, covered, for 10 minutes. The sauce should thicken slightly. Whisk in the remaining butter, one small piece at a time. Season to taste with salt, pepper, and lemon juice. Divide chicken and sauce equally among 4–6 individual casseroles. Set aside to cool thoroughly.

Roll out the puff pastry to a thickness of ¼ inch. Cut 4–6 rounds of pastry 2 inches larger than the casseroles.

Brush sides of casseroles with egg wash and cover with the round of pastry, pressing the edges down gently. (Do not stretch or make any holes in the pastry.) Refrigerate 1 hour or longer.

Brush each pastry with egg wash and bake for 35 minutes, or until crust is a rich golden brown. Serve immediately on hot dinner plates. Serves 4–6.

Note: It is important to roll the pastry to a thickness of at least ¼ inch and to chill it thoroughly before baking; otherwise, the crust will collapse into the casseroles.

■ SHRIMP WITH MUSTARD

3–4 dozen medium-sized shrimp (6–8 shrimp per person)
Salt, freshly ground pepper to taste
4 tablespoons mild-flavored oil, such as almond or safflower
2 medium-sized shallots, minced
1 bunch fresh tarragon, minced
½ cup dry sherry
½ cup heavy cream
½ pound (2 sticks) unsalted butter, cut into small pieces
2 tablespoons Dijon mustard
1 tablespoon minced chives

Season the shrimp with salt and pepper. Using 2 large skillets, heat the oil until it begins to smoke. Sauté the shrimp over very high heat for 6–7 minutes. Transfer to a warm plate, set aside, and keep warm.

To each skillet, add 1 minced shallot and 1 tablespoon minced tarragon. Sauté for 2–3 minutes. Deglaze each pan with ¼ cup sherry, then combine the sauce in one pan. Add the cream and reduce over high heat until it coats the back of a spoon. Add the butter, 1 small piece at a time while whisking constantly. Whisk in the mustard at the last minute. Do not let the sauce boil or the mustard will become grainy. Season to taste. Arrange shrimp decoratively on serving plates, nap with the sauce, and sprinkle with chives. Serves 6.

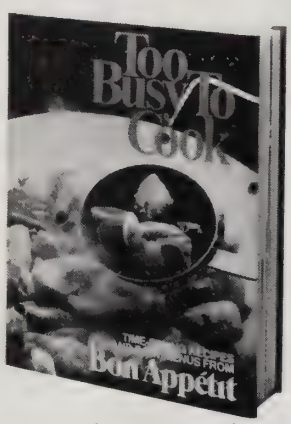
■ GROUND STEAK WITH ROQUEFORT CHEESE AND GREEN PEPPERCORN SAUCE

3 pounds coarsely chopped beef (fillet tips or ends of New York strip steak)
2 eggs

Continued on page 124

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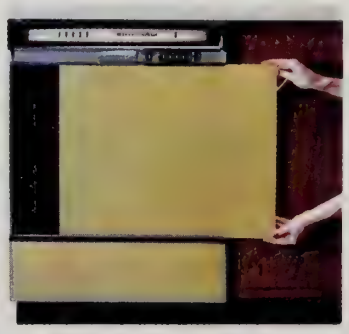
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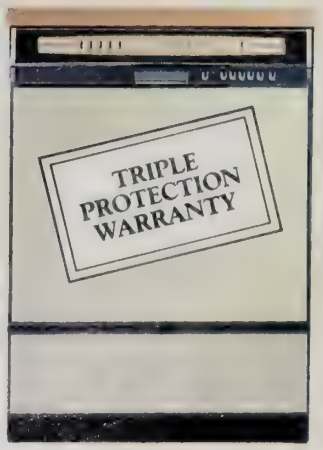
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PERFECT COUPLES

continued from page 122

2 shallots, minced
Salt, freshly ground pepper
¾ cup Roquefort cheese, crumbled
3 tablespoons mild-flavored oil, such as almond or safflower
1 cup port
3–4 tablespoons green peppercorns
1 cup heavy cream
½ cup unsalted butter, cut into small pieces

In a bowl, combine meat, eggs, shallots, and salt and pepper to taste. Mix well and divide into 12 rounds and stuff each round with some of the Roquefort, taking care to cover the cheese completely. Flatten the rounds slightly.

Heat a heavy skillet. Add the oil and sauté the meat, turning once until cheese melts and the meat is rare (or cooked to desired degree of doneness). Discard the fat, and deglaze with the port. Add peppercorns and cream and reduce until the sauce begins to thicken. Whisk in the butter, 1 small piece at a time. Serve with potatoes Lyonnaise. Serves 6.

Note: If you wish to vary the dish, do not stuff the meat rounds with cheese. Deglaze the pan with port, add cream, and reduce until sauce coats the back of a wooden spoon. Thicken the sauce with Roquefort cheese.

■ CRÊPES WITH CHEESE AND RAISINS

18–20 7-inch crêpes
1½ cups sugar
Zest of 1 lemon (outer yellow peel only), chopped
2 cups farmer cheese (a very dry cottage-type cheese)
½ cup unsalted butter
6 eggs
Pinch salt
¾ cup crème fraîche or sour cream
¾ cup raisins
1 teaspoon vanilla extract
3 cups heavy cream

Prepare the crêpes; stack them between layers of waxed paper and keep warm in a low oven. Combine ¾ cup of the sugar and the lemon zest in a food processor and process until zest is finely minced.

Add cheese, butter, 1 egg, and salt and process until cheese is smooth. With the motor running, add 3 more eggs, one at a time. Add crème fraîche and process until just combined. Transfer to a bowl and stir in raisins and vanilla.

Make the glaze in a separate bowl. Whisk together the remining 2 eggs and ¾ cup sugar, until light and lemon-colored. Whisk in the cream and set aside.

Place approximately ¼ cup filling on each crêpe and roll to enclose. Arrange crêpes in a buttered gratin dish. Pour glaze over crêpes and bake in a preheated 375° oven 30 minutes or until lightly browned. Serve warm. Serves 8–12. □

From the book *Wolfgang Puck's Modern French Cooking for the American Kitchen* by Wolfgang Puck, published by Houghton Mifflin Company, Boston. Copyright © 1981 by Wolfgang Puck.

SIX WINES

continued from page 115

such producers as Louis Jadot, Louis Latour, Robert Drouhin, Prosper Maufaux, and Paul Beaudet (about $5 to $6).

ZINFANDEL. If there's one wine that can be considered indigenous to California, it's Zinfandel. This grape variety originated in Europe (some now trace it back to the Primitivo variety of south central Italy), but it is in this country, under the name Zinfandel, that the variety has achieved its fame.

Wines made from Zinfandel have a special spicy, berrylike aroma and taste that are as attractive as they are different. Zinfandel may lack the finesse and complexity of the finest Cabernet Sauvignons, but it has an intensity of fruit and direct appeal that make it an appropriate accompaniment to many foods. Zinfandel has enough flavor to stand up to barbecued meats as well as to pungent cheeses, which might overwhelm a more delicate or restrained red wine.

Zinfandel is available in a wide range of prices and styles. There are light, fruity examples, such as Fetzer from Lake County and Sutter Home from El Dorado County at $4 to $5. There are a number of well-structured Zinfandels that combine fruit and firmness, such as those of Martini, Pedroncelli, Parducci, Souverain, and Simi, at $4 to $6. Other examples are intense and rich and need bottle age to develop their qualities; these include Clos du Val, Ridge, Burgess, and Chateau Montelena at $8 to $12.

ST.-ÉMILION. The Bordeaux region of France produces some of the world's finest red wines. Rather firm and tannic when young, the best of them need years of bottle age to develop the qualities of finesse, complexity, and subtlety of flavor for which they are famous. The district of St.-Émilion, situated about 25 miles east of the city of Bordeaux, produces red wines that are generally a bit softer in taste, more supple, and sooner ready to drink than other Bordeaux, which is why many consumers prefer them.

A number of Bordeaux firms market regional St.-Émilion, labeled as such, but the best examples come from individual vineyards, traditionally referred to as châteaux. Wines from the most famous châteaux of St.-Émilion, Cheval Blanc and Ausone cost $50 or $60 a bottle in good vintages, but there are excellent châteaux-bottled wines to be found for $15 to $25, including Figeac, Clos Fourtet, Canon, La Gaffelière, and Pavie. Somewhat less expensive—at $10 to $15—are such wines as Châteaux Monbousquet, Fombrauge, Clos de Jacobins, La Tour Figeac, and Puy-Blanquet. Vintages are important: 1979, 1978, and 1975 were particularly successful in St.-Émilion, as was 1976, whose wines are more evolved and readier to drink. A fine St.-Émilion is never inexpensive, but if you're looking for a distinctive and complex dry red wine to complement a fine beef or lamb dish, this is a good choice.

ASTI SPUMANTE. There's no question that Asti Spumante, a sweet sparkling wine produced in northern Italy, is popular—it outsells French champagne in this country two to one—yet it's a wine often overlooked by people arranging a wine-oriented dinner. If served well-chilled with dessert, however, the wine will almost always make a hit. After all, the final stage of a convivial dinner is not the moment for finesse and restraint but for the direct, uncomplicated taste of a rich dessert or of such fresh, ripe fruits as peaches, melons, and berries. Here Asti Spumante comes into its own. It's a lush and opulent wine made from Muscat grapes, which give it a unique, intense, ripe-grape aroma and taste. And because it's quite sweet, it holds its own with dessert. (Rich desserts make a dry sparkling wine taste bitter.) Another factor in its favor is that it's low in alcohol content—9 percent or less—which makes it easy to drink.

Leading producers of Asti Spumante include Martini & Rossi, Cinzano, and Gancia, at $9 to $11. □

BERNIER

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and never leave. So I thought, this is fate. . . . ."

Vogue sent her to Paris in 1945 to cover the Collections, and she began meeting an extraordinary group of artists and writers who had returned there after the war—Picasso, Ernst, Matisse, Léger, Braque, Sartre, Cocteau, de Beauvoir, Camus—and it was with this world that she realized her loyalties lay. She returned to New York to resign, but instead accepted the hastily invented job of European features editor, which meant she could write about artists and Surrealism and poetry. "I never thought of living in France, but what interested me was what was happening over there. I could go where I wanted—to England, where I got a lot of English writers to write, Dylan Thomas, for instance, Cyril Connolly, Rebecca West, and they were delighted to do so because everybody needed money. It gave me a chance to see all kinds of things. I went to Holland, for instance, to see how you rebuild a city. I went to Rotterdam, which had been completely wiped out. I just moved around, looking at things and enjoying it hugely.

"But I found out very soon that I was getting much too much material and that there simply wasn't enough room in *Vogue.* It was really because I got to know the artists and the writers and what was going on in Paris that it became possible eventually to start my own magazine."

In 1955 she and her second husband, Georges Bernier, a former diplomatic correspondent, founded an art magazine called *L'Oeil,* which was to become one of the most influential voices of the '50s and '60s.

"It never had a circulation over 50,000," she remembers, "but its influence went far beyond that. At that time the alternatives were something very scholarly like *The Burlington Magazine,* or something beautiful but immensely expensive like *Cahiers d'Art* or *Verve.* My whole idea was to make something for the general intelligent public that was inexpensive. The first issues cost the equivalent of 48 cents, and that was with eight color pages."

L'Oeil in those years was a visual jewel—provocative covers, pulsating colors, original typefaces, bold use of space, high-quality photography and printing, and material from some of the best artists and writers of the period—with Rosamond Bernier just about the sole art director, editor, printing expert, caption writer, everything. "What went in was what I thought should be in."

In the next dozen years, *L'Oeil* took off. "At the end of every day I would sign the subscription bulletins that had come in and send them to Switzerland, where the magazine was printed. They came in from everywhere—like Tierra del Fuego—the most extraordinary places, and since we had no ads there was no money for promotion, so it was sheer word of mouth. I still find today, going around to different museums, different countries, that if the people know I am founder of *L'Oeil,* their reaction is quite astonishing and touching—even behind the Iron Curtain. *L'Oeil* was their contact with the West and what was going on in the West."

She found the best writers as well as the best artists to contribute. "It was at that time I met John Russell. He was one of my favorite authors because he could write. It's very hard to find an art historian or an art specialist who can write. And I always insisted that they write in their own language, and then I would translate, because I thought they were freer writing in their own language."

The Berniers expanded into publishing illustrated books (including Mary McCarthy's *Stones of Venice*), opening an art gallery, selling paintings to museums. They lived in a large Paris apartment filled with friends' art; they had a charming country house and garden (designed by her); they moved in a stimulating circle of people who provided work and pleasure in the most ideal of circumstances and whose combined talents changed the face of 20th-century culture.

Suddenly, without warning, this world ended.

Overnight, Rosamond Bernier found herself cut off from all she had known, all she had built up. It was done with the speed and efficiency of a Cuisinart slicing apples. It was not just her marriage that was brutally terminated; the fruit of her adult life was in pieces.

"It was largely a question of nationality," she explains matter-of-factly. "I was in America when my husband made his move. It was in 1969. I was in this very apartment, which we used for business trips, on one of my three-week visits. My husband seized everything, and since I wasn't French there was nothing I could do about it. Everything in Paris was taken—everything. I never set foot in my office again, I never saw my files, my letters from artists, my notes, nothing. I never went back there, ever again." She looks around the apartment. "This place had a few pieces of furniture, since we sometimes showed paintings here. But my possessions, my books, my clothes. . . ." She pauses. "It was as though I had never existed, you see."

Continued on next page



continued from preceding page

The story has the quality of a Max Ernst nightmare. To be so stripped, in one blow, of one's friends, one's work, one's life. Rosa Mundi uprooted in full bloom. Divorce proceedings started on both sides of the Atlantic, endlessly extended by the complications of her business partnership (unwritten, of course) in *L'Oeil,* and the ramifications of French property law. The magazine and art gallery went bankrupt shortly after the rupture ("One can draw one's own conclusions," she says with unnecessary modesty); the financial repercussions lasted for years.

How Rosamond Bernier found the wherewithal to replant her life in a new country is a lesson in human resources. "Friends were of enormous help," she says. "I have the luck to have marvelous friends, and I depended on them very much and called them every day. Work was the other savior. And that came about quite by chance. Michael Mahoney, who is now director of the art department at Trinity College in Hartford, invited me to give a series of lectures on 20th-century art to his students in the fall of 1970, not quite a year after these unhappy events had taken place. I said of course I couldn't do it. I couldn't do anything. I couldn't find my way to a shop on Madison Avenue. At the thought of seeing my lawyer I would burst into tears. But Michael insisted. So I started to work. I worked until two in the morning, setting the alarm for six. I had about three weeks to get a set of slides ready from scratch—remember, all my reference books and notes were in Paris—but I did it, and I lectured twice a week for seven weeks.

"On the morning I was to take the train to Hartford, Michael Mahoney telephoned me and said, 'What are you going to wear?' I said, 'What am I going to *wear*? Heavens, that's the least of my worries. I'm worried about this, and this, and this. . . .' He said, 'You're wrong. It's theater.' And I've never forgotten that. If you're speaking in front of a class of 50 people or a thousand, it's theater."

So Rosamond Bernier embarked on her second career. This was the breakthrough she needed. Another friend, Dominique de Menil, the art collector, invited her to lecture at Rice University for a month. "I'd never meant to go on lecturing. After the first experience at Trinity, I didn't even keep notes or cards. I just thought I'd do it while waiting for my legal problems to be straightened out. It had never occurred to me that it was something one did as a career." But her lectures grew in depth and stature as she gained confidence and showed more and more of her talent as a speaker. "I was fascinated by the problem of talking about things that interested me enormously and had the desire to make people understand, to encourage them to look at things on their own. I would always explain, "You must pay no attention to these slides except as a reminder of the real thing. The colors are all wrong, the format is all wrong, go and see the real thing."

Audiences grew, halls sold out, her reputation spread. "Of course the past was very much with me, and there were continual phone calls from lawyers in Paris and New York announcing further blows and delays, so it required some concentration. But I think the fact that I had to *perform* helped me through. If I'd been writing a book, I probably would not have been able to continue. But there was a public, an expectant audience waiting for me at 8 P.M. . . ."

The Metropolitan Museum heard of her phenomenal success at Rice, and signed her up for her first New York series in 1971. She has been lecturing there ever since.

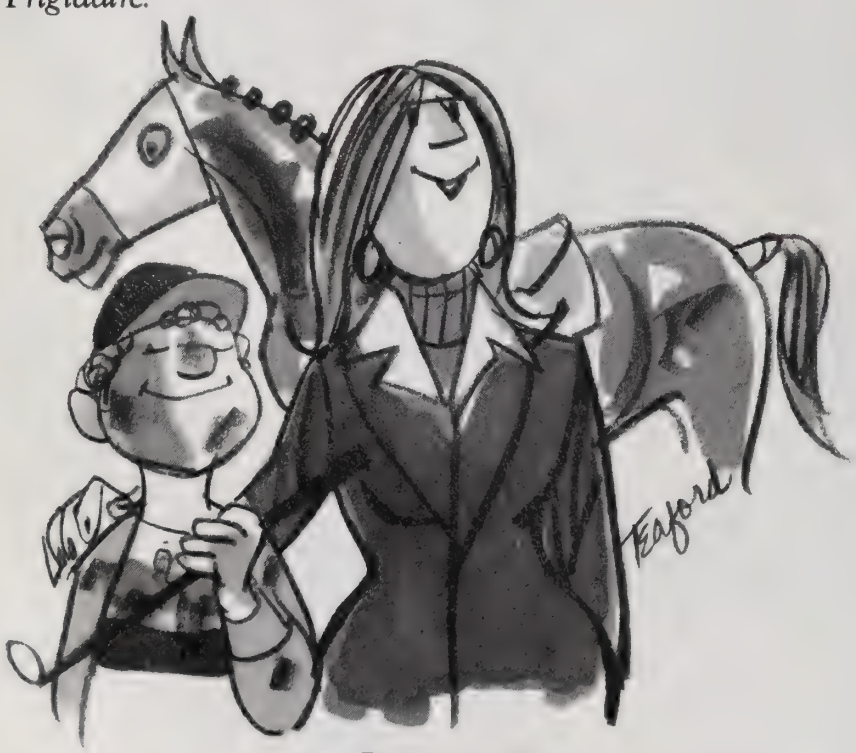
"I didn't want to work in Paris any more. It is too small a city . . . I didn't want to go back. The Agnellis had offered to buy *L'Oeil* if I would go back and run it. But I didn't want to. You can't go back."

Philadelphia, Mexico, Paris, New York—Rosamond Bernier feels very much a gypsy. Even her New York apartment she regards as a "temporary perch." The continuity in her life comes from her friendships with artists—the artists she now talks about so vividly in her lectures. "I should have kept a diary. I should have recorded conversations with all these wonderful people, but I was always rushing back to the office to get material to the printers. I didn't have enough of the sense of observing history. But in my old life I was always a listener. I hardly ever talked at all. So I remember what people said. And I spent so much time with artists that I can find enough to say about them. It was not always easy. Picasso would never have dreamt of explaining anything about his work. But Matisse, if he liked you, could explain very clearly. It was a question of feeling your way, like following somebody dancing. I have always been used to that—it's pure instinct. And of course I was so enormously interested in what they were doing."

With her new career firmly established, other things fell into place. New domestic lines were drawn, or perhaps came full circle is a more appropriate description, when she remet John Russell and married him (in Philip Johnson's glass house) in 1975. The circle may almost be said to have been closed

Continued on page 130

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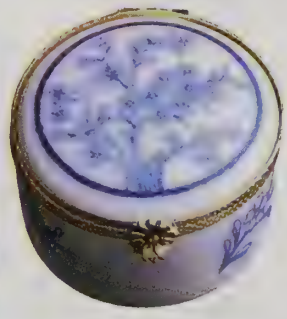
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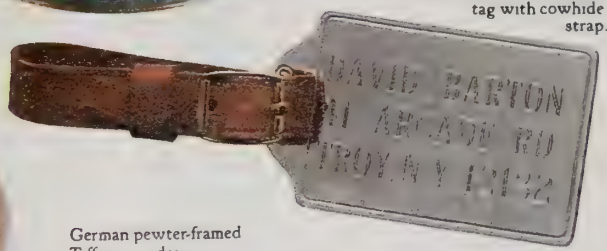
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BERNIER

continued from page 126

when she was invited back to Paris in triumph to lecture at the Grand Palais on French art ("to the *French,* imagine!"). Her Paris friends got hold of a drawing Matisse had dedicated to her and made huge posters out of it to advertise her appearance. It was truly *"Hommage à Rosamonde."*

Now with her world constantly expanding—television, films, writing projects with John Russell—Rosamond Bernier Russell radiates *joie de vivre.* "I must say if I hadn't gone through such stormy experiences, I might not realize how fantastically lucky I am now," she confesses. Her work predominates. She has accumulated a vast collection of slides, all carefully indexed and stored ("otherwise I'd go crazy"). In the apartment are her small sculptures, objects, and a few paintings she managed to salvage from her Paris life. In periods of intensive work, she tries not to go out. "I don't even get dressed. John will come home at night and I'm still there in my dressing gown." They travel a lot, talk a lot, and retreat to a small Connecticut house on weekends.

Watching Rosamond Bernier set off for one of her lectures in a rainbow chiffon by Zandra Rhodes or a glowing taffeta by Oscar de la Renta ("If people are going to have to look at me for an hour, they might as well have something to look at. It's theater, remember.") one can't help thinking of the legendary phoenix. Hers is truly one of the most extraordinary stories in the unending saga of women's fortunes.

"People will probably say, 'How could I have been such a fool as not to have foreseen the disaster?' I simply didn't. I'm not suspicious by nature, nor am I particularly mercenary, so it is all most criminally stupid of me, but I paid no attention, you see."

She feels that what happened to her can serve as an example for other women; that even if things seem completely finished and you're down and out, it is possible to remake a career.

"Work is the essential thing," she says in her resolute way. "Everyone must learn how to do something. I've urged several friends who have been more or less in my position to study something—to be prepared to stand on their own feet. Of course my case was particularly unfortunate because of French law. It took years for me to regain part of my financial interest in the business, and meanwhile I was left with nothing. I don't think that could happen in this country. But I think it is so important that women have something of their own. Something they can do professionally and well, and take pride in and treasure." And off she goes to bewitch a new audience of listeners, who may never know what it cost her to generate her triumphant second flowering. □

SUN SENSIBLE

continued from page 94

below-floor hot-air ducts, two internal heat-mass walls made of 10-inch-thick adobe, heavy insulation, double- and triple-paned windows, doors, and skylights, among others) as unobtrusively as possible into his overall scheme, which conforms to the standard adobe format in its grouping of small, flat-roofed cubic forms that seem to "huddle together for protection from the elements," as Predock puts it.

The interior of the Brague house, for all that, is surprisingly spacious. The multilevel arrangement of rooms centers on a large, open kitchen that owner Virginia Brague, an accomplished cook, likes to use as the focus for her parties. Separate areas for food preparation, cleaning, and storage enhance the kitchen's usefulness as a sociable gathering place. Fanning out from the hub are the dining and living areas, as well as the lushly stocked greenhouse that, in addition to adding decorative delight, is also an integral part of the house's passive energy system. Behind the comfortable, relaxed surface is a hard-working system of interconnected aids that make the Brague house livable no matter what the outside weather conditions. The constant recirculation of warm air—via air pumps from the greenhouse on the south to the studio on the north, by ceiling fans in the kitchen and library to prevent stratification under the high ceilings, and up through clerestory openings that draw up warm air like chimneys—works as effectively as the passive storage of midday warmth in the brick floors and natural stone beneath them. The solar collectors provide the heating for the house's water, and wood stoves in each bedroom along with fireplaces in the kitchen and the library compensate for any individual temperature variations.

But aside from the practical aspects of this house, as with his other designs, Antoine Predock seeks what he calls "a big unity on the land—the silhouette of a building evoking a landscape presence when it's seen from a distance." Such careful consideration of how houses relate to their surroundings is imperative in the sands of Santa Fe, but it should be no less so everywhere else in America as well. For Building Facts and plan, see page 158. □ *By Martin Filler. Editor: Elizabeth Sverbeyeff Byron*

ALL ABOUT ENERGY



Tom Yee

A greenhouse filled with plants and sunlight epitomizes our shifting attitudes toward building or remodeling. Whether you include a sun space for solar gain, weatherproof to stop air leaks, or install a woodburning stove to cut fuel use, planning an energy-wise home has become an automatic concern. Herewith: ideas, options, tips.

All about energy

A roundup of great new ways to reduce energy use and costs in your home

By Jean Spiro Breskend

Conservation has done more to reduce oil imports than supply increases have. An energy deficient house can lose one quarter of its heat through the roof or attic; one quarter can go out your windows; another 15 percent escapes through walls, joints, and cracks; 10 percent can go up the fireplace flue; 10 percent can go out your doors; and another 10 percent exits through electric outlets and switches.

Fortunately there are simple ways to eliminate these percentages and a tax credit is a bonus: Insulation, weather stripping, caulking, automatic thermostats, efficient wood-burning equipment, thermal window treatments, insulating doors, and ceiling fans are all energy-saving allies.

For practical advice on the energy efficiency of your home, a visit from a professional home inspector can be beneficial and productive. To obtain the name of someone in your area, contact the American Society of Home Inspectors, Suite 520, 1629 K St. N.W., Washington, D.C. 20006. . . . Or if you prefer to be your own heat-loss detective, battery-operated tools are available to find hidden air leaks. . . . Also, for tips on how you can reduce your annual fuel bills by 25 percent, send $1 to Solar Lobby, 1001 Connecticut Ave. N.W., Suite 510, Washington, D.C. 20036.

Heating and Cooling Trends

Computerizaton can now help you learn more about energy-efficiency options in your home. The Owens-Corning Fiberglas Corp. has introduced a system for measuring energy use in a new house. You can learn from a builder in the design stage of a house how much it will cost to heat and cool. It works like mpg ratings for cars. Cost consequences for design options can also be fed into the computer and analyzed. GE's central-air-conditioning division uses a computer to help builders determine energy efficiency in their houses. Caradco uses a computer to determine how much solar gain is possible with its new panelized greenhouse units.

New approaches to heating water allow you to cut utility bills at least by half. (Water heaters rank only second to heating systems in total energy consumption.) Fedders, Temco, E-Tech, and Sears offer *water-heating heat pumps* that attach to existing water heaters or storage tanks.This add-on appliance extracts heat from surrounding air, pumps it to a higher temperature, and transfers it to your water supply. . . . *Solar hot water systems* are another cost-effective way to conserve. They can be either active, with collectors and pumps, or passive, with which no pumps or controls are needed. *Tankless water heaters,* which heat water only on demand, are beginning to make news. They eliminate stand-by loss inherent in storage tanks. Thermar units by Tankless Heater Corp. come in gas and electric models (gas gives a higher output) and are small enough to be installed under a sink or on a wall next to a shower. . . . A future trend? Perhaps, as is GE's use of waste heat from a central air-conditioner to heat water.

Big advances in space heating are in gas-fired units. They are more compact, more efficient, and can be vented through the wall much like a gas dryer or up through an existing chimney. Lennox Industries has introduced gas units that are said to operate up to 96 percent efficiency. (Many older gas furnaces are only 50 to 60 percent efficient.) Arkla also makes gas furnaces that reduce heat loss by recycling fuel that would normally go up the chimney—theirs are 85 to 87 percent efficient. Teledyne Lars makes a gas-fired boiler that is small enough to fit into a closet.

Continued on page 134

Solar Architecture

Lord & Burnham just revolutionized the greenhouse.

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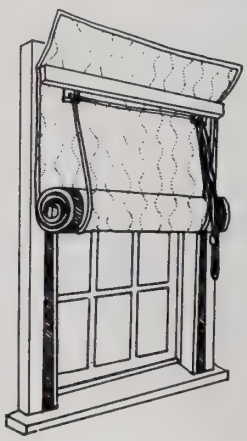
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ENERGY ANSWERS

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Energy Systems for Windows

The growing interest in passive-solar building techniques in new houses and in retrofits has resulted in an increased use of greenhouses, skylights, patio doors, and other large expanses of south-facing glass. And, of course, to keep all that heat in at night or to keep it out when not welcome, movable window insulation and shading systems have become more important. Some of the newest options include: *Awnings and sun screens* to keep you cool in summer and reduce air-conditioning costs. Special hardware now makes it possible to shade large glass areas automatically so that screens and awnings can be retracted or extended according to amount of sun, rain, wind-load, or time of day. Levolor makes awnings and screens that roll up into unobtrusive protective headboxes when not in use. *Exterior rolling shutters* by Pease and Foldette Co. adjust to allow light and air to enter while providing protection from sun, heat loss, and burglars. *Multilayered shades* are the big news indoors to keep heat from escaping at night. Their great virtue is they can be sealed on all four sides to make them airtight. Some are mounted on tracks; others eliminate air infiltration with double-stick or magnetic tape. Graber, Joanna Western, Appropriate Technology, and Flexible Thermal Prod. make these efficient energy-savers. *Pleated polyester shades* are a decorative alternative by Del Mar and Kirsch. They are made with metalized backings and insulate without blocking light and visibility. And for those who don't want shades, blinds, curtains, or shutters at their windows, a transparent insulating film placed between two panes of glass may be the answer. Developed by Southwall Corp., Palo Alto, California, and sold to window and glass manufacturers, Heat Mirror has a special coating that reflects heat back into the house 50 percent better than ordinary insulating glass, yet allows solar radiation to penetrate. As a bonus, the in-



Insulating Therma Shade by Flexible Thermal Products is sealed at the sides and bottom of a window by magnetic closures. Multi-layered shade can be customized in size and fabric to suit any decorating need.

Continued on page 136

You'll see our fans in a different light



Homestead is the leading innovator in ceiling fans. With innovations as dramatic as the light bulb. Which put our fans in a different light from any other fan you've ever seen.

Innovations like the first variable speed, six bladed fan, the first energy saving 50 watt motor and the first whisper quiet fan.

All with a reversible motor to save energy costs all year long.

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Beauty and elegance in a highly practical, energy-saving device! Keeps you cooler in summer and warmer in winter. Easy to install yourself.

Manufacturer's overproduction made it necessary to liquidate this large inventory of ceiling fans at a drastic price slash! Actual manufactured cost was over $100.00. Now you can buy two or three and save HUNDREDS of dollars! With these fans in your rooms at home, business offices, store or factory areas, you can enjoy all their energy-saving economy . . . and year 'round comfort . . . to the utmost. They can pay for themselves over and over again!

In summer, use the variable speed feature (from 60 to 150 rpm.) to increase the fan speed. The cooling breezes allow you to cut down on air conditioning. You can save up to 56%* in energy costs! The large 52" diameter sweep of the blades provides movement of air for an entire room . . . up to 14,000 cubic feet per minute of air delivery!

In winter, you can lower your thermostat all season long! Save on fuel bills and stay warm and comfortable. Here's how: As the heated air rises to the ceiling, the slow-moving fan gently recirculates the warm air downward again. As a result, you get more "mileage" and comfort out of that heated air. It's wonderful!

This is not one of those cheaply made, lightweight plastic models you find at cut-rate prices! This is a high quality, heavyweight unit that compares with the BEST on the market! The solid blades are expertly crafted of selected hardwood. The brass plated housing and blade brackets add golden highlights of beauty. The "heart" of the fan is a highly dependable, 28-pole motor with all metal construction and double sealed ball-bearings for smooth, quiet operation. The motor is direct drive! Not friction drive. No pulleys, no belts to wear out.

DESIGNED FOR ADDITION OF LIGHT FIXTURE!

These fans add a distinctive aura of charm and elegance to any room, any decor. And you can easily install a center light fixture (not incl.) with 8" dia. globe. Wiring is there for quick hookup.

- All necessary hardware included for do-it-yourself installation.
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ENERGY ANSWERS

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side of the window is warmer to the touch. According to Southwall, the R-value of a double-pane window with this film is about 48 percent greater than that of triple-pane glass. Unlike solar control films, which give windows a metallic mirrorlike look, Heat Mirror is invisible. The unique material is a special feature in the sun space of passive solar designs by Deck House, Acton, Mass. 01720, a manufacturer of custom contemporary homes.

What's New in Wood Heating

Safety first: With an increase in the number of home fires related to wood-burning stoves, the Wood Heating Alliance is on a campaign to make everyone more aware of the importance of proper installation, operation, and maintenance of wood and coal appliances. It is also implementing a training and certification program for chimney sweeps, appliance installers, and inspectors. This solid-fuel trade organization offers these tips:

1. Choose an appliance that has been safety-tested by UL or another recognized laboratory.
2. Check local fire and building codes and comply with installation regulations.
3. Follow manufacturers' instructions to the letter.
4. Use a recommended Class A, all-fuel chimney to vent your stove or fireplace and install correctly.
5. You can reduce the dangers of creosote fires by having your chimney inspected and cleaned regularly.

For more information on wood heating, send a self-addressed business-size envelope to Wood Heating Alliance, 111 East Wacker Drive, Chicago, Ill. 60601.

A major advance in wood technology is the catalytic combustor made by Corning and sold to manufacturers who incorporate the specially coated ceramic honeycomb device in their stoves and furnaces. By causing smoke and creosote materials to burn in the



Competition for classic black: Vermont Castings woodburning stoves enameled in shiny red, blue, grey, brown, or green.

stove itself, the catalytic combustor eliminates creosote buildup, increases heat energy available from wood, and lessens air pollution.

More heat distribution is offered in prebuilt, heat-circulating fireplaces. Majestic rates the efficiency of its Warm Magic fireplace at 41 to 43 percent and El Fuego says its fireplace is 50 percent efficient. (Compare this with masonry fireplaces, which send about 90 percent of their heat up the chimney.) An insert for a masonry fireplace can reduce this room heat loss by 75 percent. **Other news:** A humidifier has been added to a freestanding heat-circulating fireplace by Preway. For added safety, Heatilator places a layer of mineral wool between steel walls of its chimney system.

Airtight stoves (which range from 40 to 60 percent heat efficient) are more decorative with glass doors that let you see the fire as well as be warmed by it, shiny brass trim, and enameled finishes. Fisher has introduced a stove in chocolate brown. . . .Vermont Castings now offers all its stoves in light gray, dark brown, deep red, midnight blue, and forest green. Included is a new small model called the Intrepid, which has wood-to-coal convertibility. It is practical for fireplace installation and to heat a small cottage or room. . . . For those who want a woodburning cookstove, Elmira Stove Works makes a classic cast-iron model, partly porcelainized in almond, that has a full warming cabinet and a water reservoir to add humidity to the air or boil water for canning. Coal grate and water jacket (which can be hooked up to your hot water system) are optional. A book, *Woodstove Cookery* by Jane Cooper, contains techniques and recipes for using a wood range. It is for $6.95 from Garden Way, Charlotte, Vt. 05445.

Zone Heating with Kerosene

If you are considering a modern kerosene heater as a means of lowering thermostats and heating bills, look for UL approval and follow these guidelines from the U.S. Consumer Products Safety Commission to assure safe operation: 1. Only use water-clear kerosene. Be alert not to confuse kerosene marketed for use in camp stoves and equipment with water-clear gasoline, which is highly volatile. 2. Store kerosene in a clean, tightly sealed metal container clearly marked kerosene. 3. Store kerosene out of reach of children and outside living areas. 4. Always refuel heater outdoors away from flammable materials. 5. Use heater in well-ventilated areas to eliminate any risk of asphyxiation. 6. Always place heater at least 3 feet from combustible materials. 7. Do not move, handle, service, or refuel your heater while it is operating or still hot. 8. Avoid leaving a heater un-

Continued on page 138

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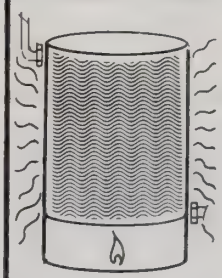
Did you know that much of the energy used to heat your basement tank of water is dissipated right through the walls of the tank itself and into your storage or crawl space area?

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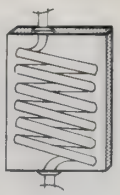
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THERMAR™ TANKLESS



Storage tanks keep large volumes of water heated ... all the time. Tank cycles on and off 24 hrs. a day — even when you're away. Tank can also "run out" of heated water when needed.

Tankless design is small in size. doesn't store heated water — but creates it on demand. Uses no energy until you need hot water. Can produce 120 gallons and more an hour!

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Add solar warmth to your home and increase your living area with a Janco lean-to, or make a Janco free-standing greenhouse the pleasure center of your lawn. Your Janco agent can help you choose the best model for your site, and advise you on the advantages of heat-retentive insulated glass. Every Janco is all-aluminum for minimum maintenance.

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ENERGY ANSWERS

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attended. 9. Do not let children operate or refuel heaters.

Energy at the World's Fair

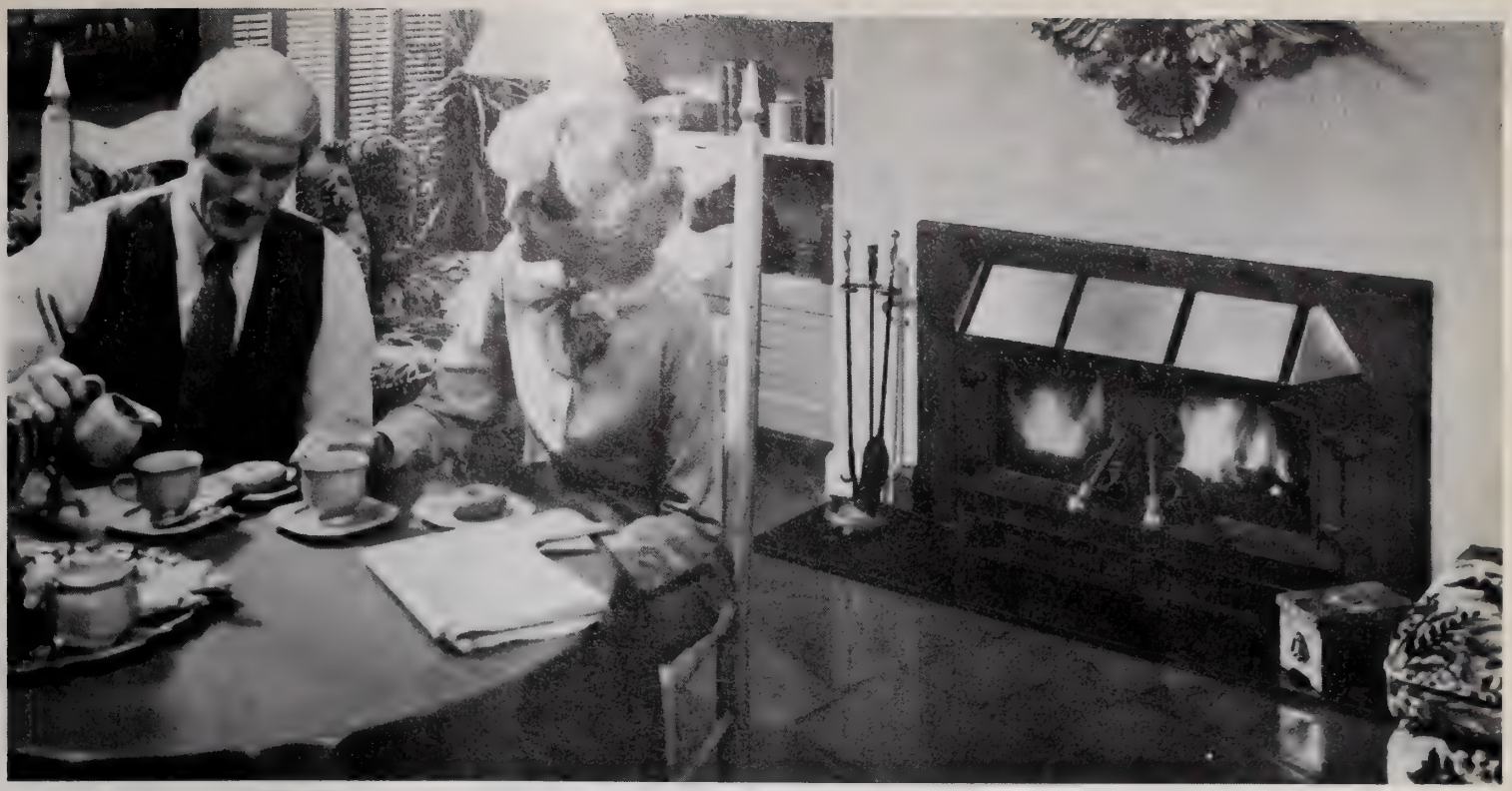
With **"Energy Turns the World"** the theme, the 1982 World's Fair in Knoxville informs as well as entertains. Most intriguing since the last U.S. exposition in Spokane in 1974 is the sophisticated technology employed to get the energy message across. The electronics revolution is responsible for computerized gadgets, games, and audio visual presentations that permit interaction between man and machine that is not only mind-expanding but also fun.

Questions you may have on making your home energy-efficient are answered by computers and video-disk equipment at The Energy Saving House, a turn-of-the-century home, bordering the fairground, that has been remodeled as a showcase for energy-saving products . . . In the Home of the Future, a solar dome house by Cathedralite, an experimental combination telephone and computer developed by Bell Labs and AT&T demonstrates how phones in the future will help perform various tasks electronically, such as planning a week's menu, keeping



Future home communication system by Bell Labs and AT&T is at the World's Fair.

personal records, handling bank transactions, or shopping with the touch of a few buttons. . . . At the Gas Energy Exhibit, there is an electronic video game that simulates drilling for natural gas (you can even determine your profit and loss) and a dazzling laser light show that gives the impression of walking through an underground pipe line. . . . Scattered throughout the fair are phone booths that use energy collected in solar panels to provide lighting at night. . . . And futuristic exhibits of energy sources, uses, and options fill six levels of the cantilevered U.S. Pavilion, which is partly cooled by solar panels that track the course of the sun by computerized rotation. The highlight of this energy tour is an IMAX film, produced by Francis Thompson, that captures the dynamism of American energy sources on a 90-foot-wide screen that stands 7 stories high. □



CWC Textron Introduces A Major Breakthrough In Home-Heating Efficiency!

Now, you can triple the efficiency of your fireplace... (burn less wood and get more heat).

Don't let a cheerful fire steal heat from your home!

No matter how much pleasure it may give you, your ordinary fireplace squanders heat—and money.

It steals some 90% of the heat from the wood you burn and sends it up the chimney.

It contributes to the drain of warm air from your home (up to 10,000 BTU's of heat an hour for every room you use) and replaces this warm air with cold air sucked in from under doors and windows.

Worst of all, your fireplace can dramatically inflate your fuel bill by forcing your central heating system to work overtime.

Fortunately, you can now stop this costly heat-loss chain reaction. With an Ironwood Fireplace-Stove.™

Give your home up to 50,000 BTU's of extra heat an hour—right from your fireplace.

Three times more efficient than most fireplaces, an Ironwood Fireplace-Stove yields as much heat as many small home furnaces—*on less than half the wood an ordinary fireplace consumes.*

Because an Ironwood is airtight, it uses 92.5% less air than your fireplace. So your fire burns at a slower and better rate of combustion. And, cold air doesn't surge inside your home to feed the updraft.

Turn off your thermostat and enjoy your fireplace while you reduce your heating bill.

An Ironwood Fireplace-Stove circulates more than 100 cu. ft. of constant warmth throughout one room or your whole house. It's the perfect way to heat a bedroom, family room, den or living room, whenever you want. On a fraction of the wood you'd normally burn.

Convenient, reliable . . . and easy-to-operate.

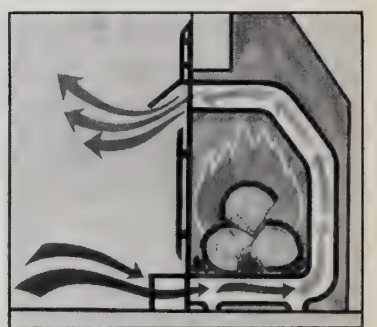
Made and warranted by CWC Textron, one of the oldest and best known cast iron foundries in America, the Ironwood Fireplace-Stove is an airtight unit that fits handsomely and easily in most masonry fireplaces.

You'll enjoy watching a fire through its shatter-resistant safety glass doors of Pyroceram® by Corning!

You'll appreciate the fact that, unlike box-type inserts, including those on roll-out wheels, an Ironwood does not hide creosote build-up.

Last but not least, the Ironwood has passed stringent Underwriter's Laboratories Tests and carries the UL Listing.

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An Ironwood Fireplace-Stove automatically draws cool room air into its airtight firebox and then up, over and around 100% cast iron heat exchanger channels, where it is superheated and pumped back into your home by an efficient blower/fan.

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☐ Easy installation for masonry fireplaces 24"-28" H x 24"-46" W x minimum 16" D
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☐ 7-Year Limited Warranty ☐ Fully tested and listed by Underwriter's Laboratories

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☐ YES, please send me full information, including color literature, energy cost comparisons and more on the remarkable Ironwood Fireplace-Stove. I enclose $1.00 to cover postage and handling.



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THE FIREPLACE-STOVE
IRONWOOD™

CWC Textron Inc., 2147C Henry Street
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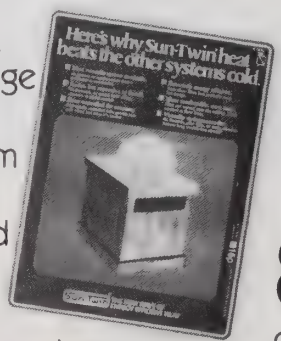
2. Passive Solar greenhouse ◆ provides free heat for your home plus beautiful solarium room. Aluminum framework, bronze-tone enamel finish in do-it-yourself kit form. Color catalogue and heating guide. Four Seasons Greenhouses. $1

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4. Full color brochure ◆ brings you into the exciting world of Solar Greenhouse Living. Shows you to add elegant space and value to your home at low cost, with easy-to-install prefab models.

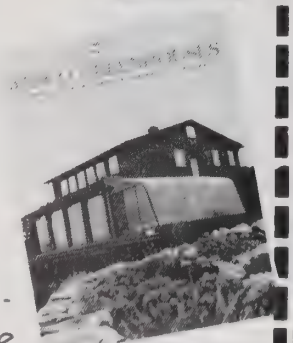
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A meadow of your own

You can create your own meadow with colorful flowers and grasses that run riot in the countryside

By Carol Smyser

Meadows are a natural combination of two garden elements that are frequently separated: the lawn and the flower garden. Instead of closely cropped grass and brightly colored borders, meadows abound with black-eyed-Susans, Queen-Anne's-lace, buttercups, yarrow, and daylilies. The result is less kempt but generally much easier to maintain.

Successful meadow gardening begins with an understanding of the nature of meadows in general, and identification of some of the specific characteristics of your own garden. What is the soil type, what are the native trees, and what combination of plants would develop if the land were allowed to grow naturally?

In certain areas, meadows are the climax—once established, they are self-maintaining. But in most of the United States, woodland is the typical climax, and meadows occur only temporarily—when land is cleared, burned, or abandoned after farming. Then grasses and herbaceous plants are the pioneers, quickly colonizing open areas with small, highly mobile seeds. Because they depend on sunlight, their tenure is usually short. As soon as woody species emerge the pioneers are shaded out.

Unless you live in an area where grasslands are the local ecosystem, maintaining a meadow involves arresting the natural process and holding it in its earliest stage. Essentially, that means removing woody vegetation, either by hand weeding, selective spraying, or burning.



Cornflowers color meadows

Your meadow is more likely to succeed on the site of an existing lawn or pasture. Any land that has been recently cleared and cultivated will have an enormous number of weeds—expect two or three years of constant work before the meadow achieves enough stability to resist weedy invasions.

Regardless of prior use, the ground will need preparation before planting. If the soil is bare, turn it over or roto-till a few weeks before seeding. A turf lawn will need to be cleared and plowed—and that is best done in the fall, which is also the natural time to plant a meadow. The ground is moist, so watering isn't necessary; and the seeds will profit from the extra-early start. You can also plant in the spring, but the seedlings will need water and weeds will be troublesome.

Sow a mixture of annuals and perennials, 5 to 10 pounds per acre for a loose, natural-looking meadow; 15 to 20 for a solid mass of flowers. Annuals grow quickly the first year, providing color, shading out weed competitors, and protecting perennial species that can take 18 months to bloom. In the East, red clover, timothy, redtop grasses, sown at a rate of 1 to 2 pounds per acre, can serve as a nurse crop while flowers become established.

Meadows can be cut once or twice year to encourage a more uniform ap pearance and more compact perenni plants, and to discourage emerge woody vegetation. Mow after the fi or second hard frost—by then plants have had time to disperse t seeds for next year's flowers. meadow can be mowed again in spring, but the mower must be set to avoid removal of the flower bud

Because meadow species are than most grasses, an ordinary lawnmower won't do the job. A sickle bar mower can be adjusted to the proper height and will cut without clogging. Or, if the area is small enough, cutting can be done by hand with a scythe. Although this may sound like a lot of work, remember that it is done only once or twice a year—and that your effort will be

GARDENER'S CALENDAR



· AUGUST ·

Keep after those weeds. If you dug up tulip or daffodil bulbs after they flowered, make sure they are being kept in a dry, but cool, place—too much heat can ruin next year's flower buds. To avoid weakening the bulbs, don't cut more than two or three leaves with a spike of gladiolus. It's about time to stop pinching chrysanthemums and let the flower buds develop. Pot plants for next winter should be started—seed new varieties or divide your old favorites. Shade trees that have become too dense should be thinned out now, when you can see the effect of letting more light through the branches. Also, don't neglect to feed any trees that were defoliated by caterpillars earlier in the season. Pull up and compost bean and pea plants as soon as they finish cropping. Don't let annual flowers form seed heads. If your lawn and garden need watering, remember that a thorough soaking once a week does far more good than a daily sprinkling. Plant bulbs of colchicums and fall-flowering crocus as soon as they arrive, and water them just as you would growing plants. Spring-flowering bulbs should be ordered if you haven't done it already. Don't let zucchini and cucumbers grow big—use them young and tender. Conversely, tomatoes continue to improve for as long as they stay on the vine.

James Fanning

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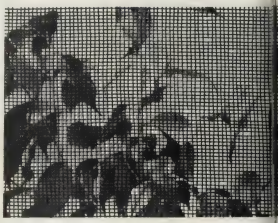


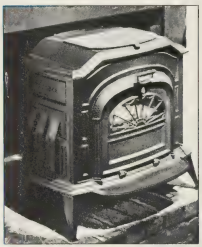
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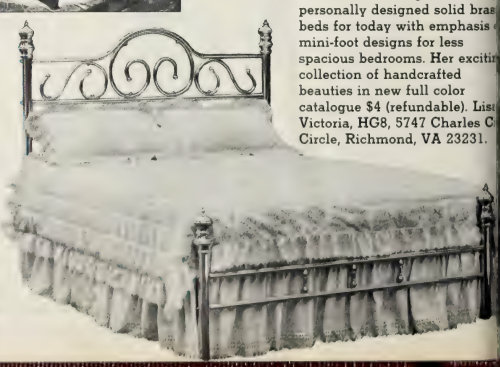


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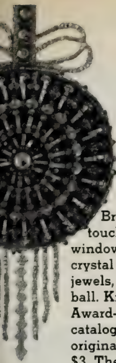


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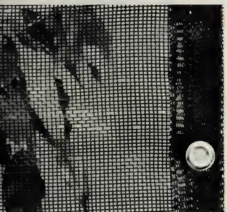
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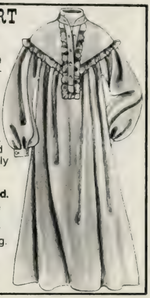
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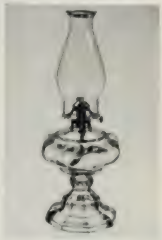
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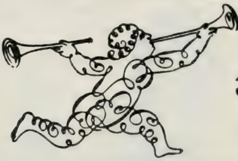


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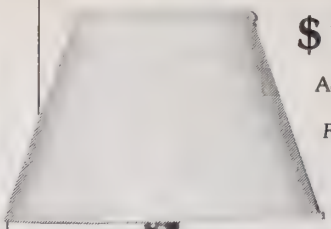
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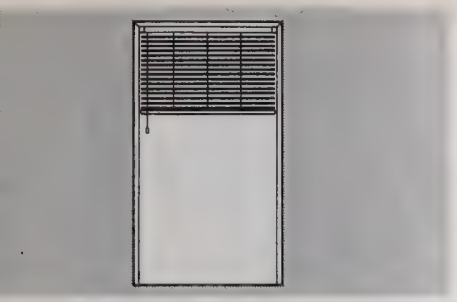
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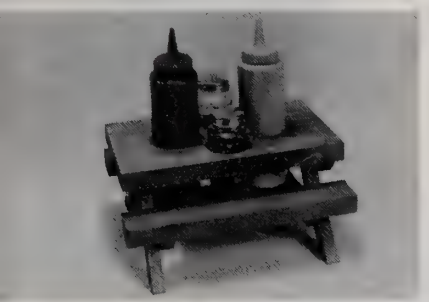
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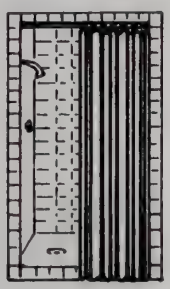
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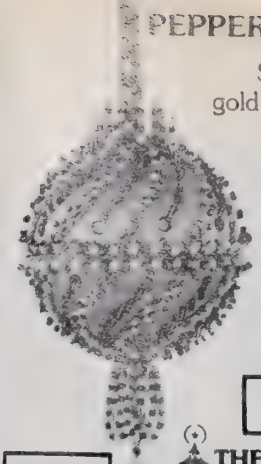
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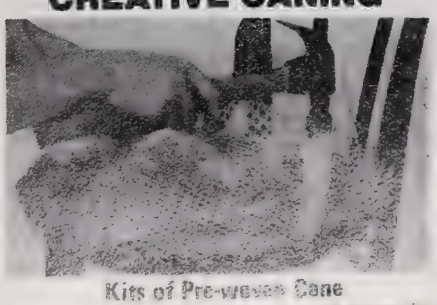
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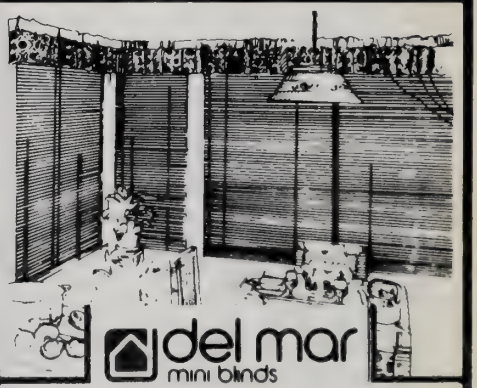
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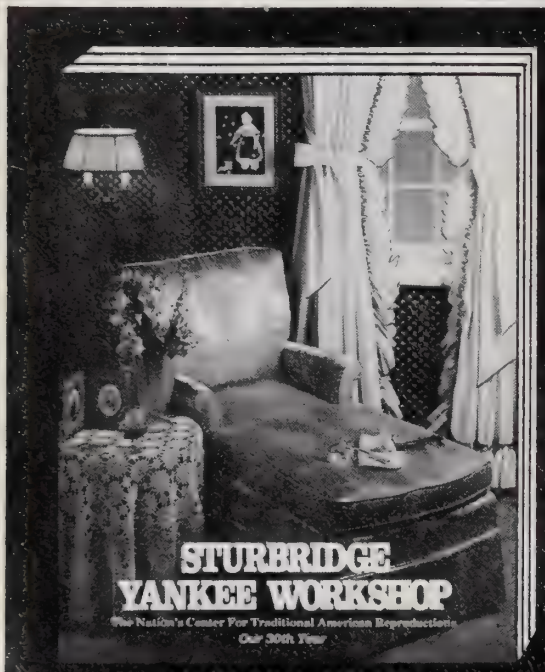
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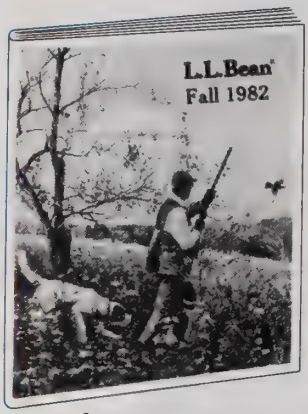
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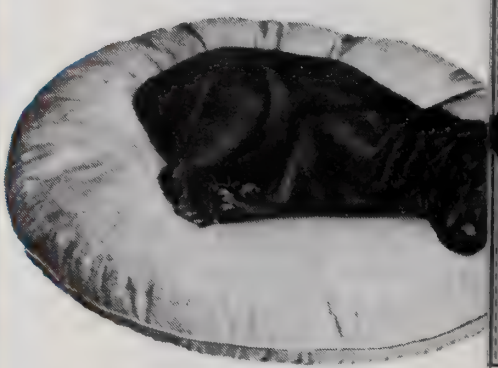
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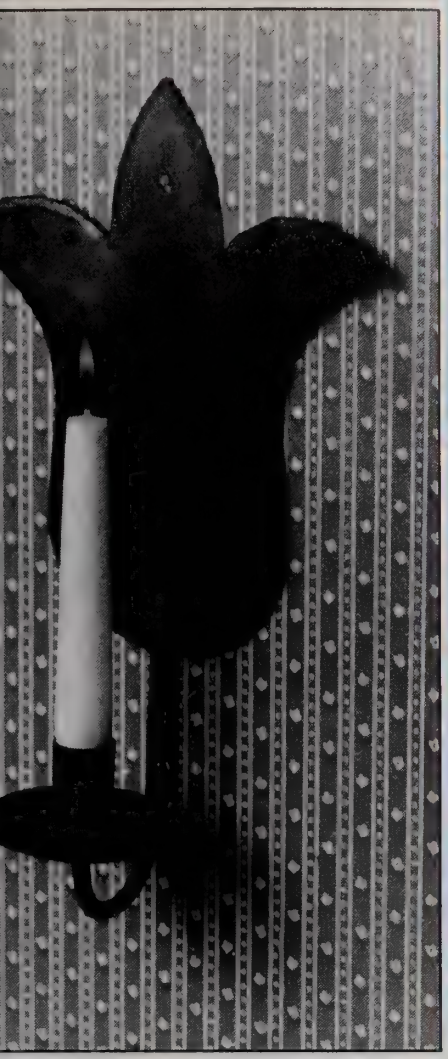
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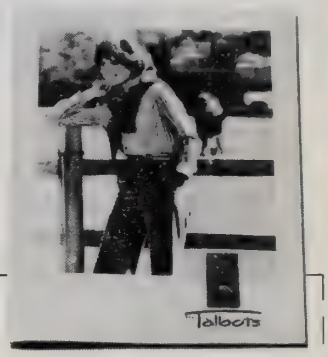


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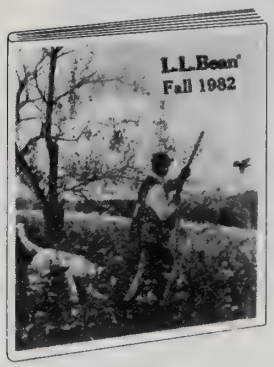
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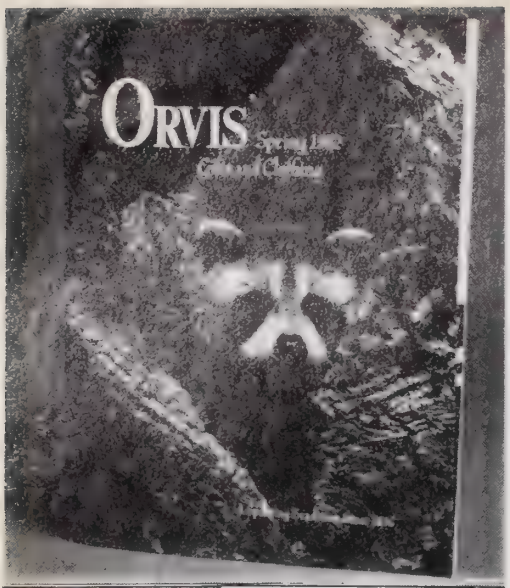
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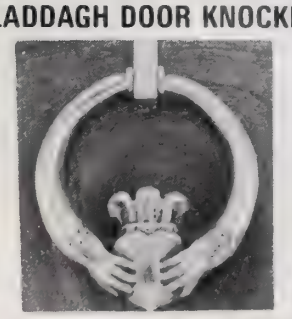
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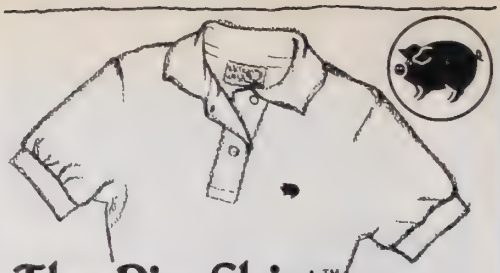
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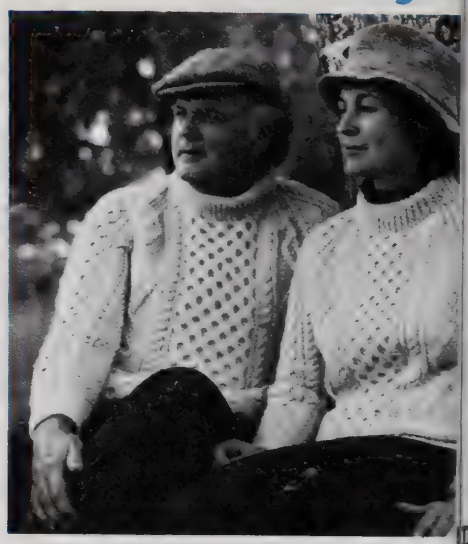
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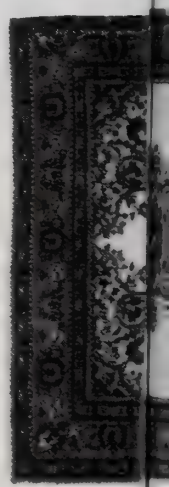
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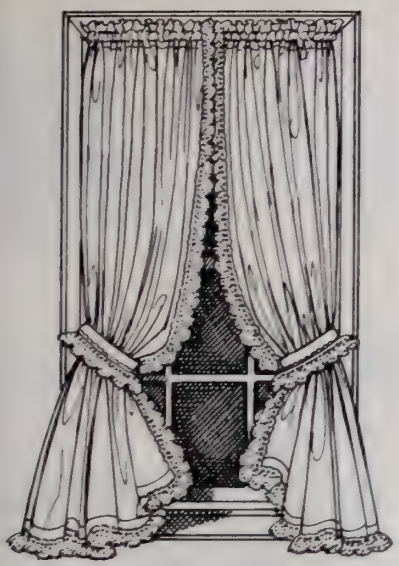
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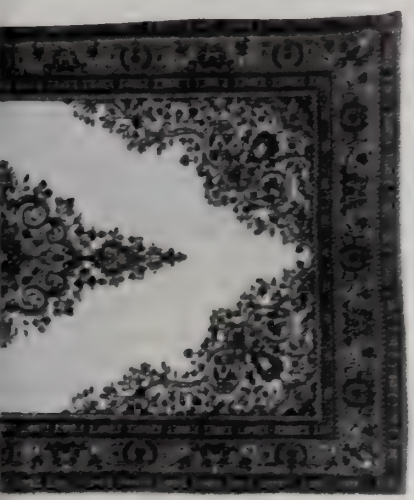


A R O U N D



IRISH LACE RUFFLES

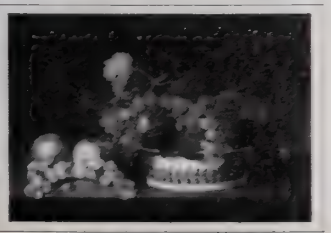
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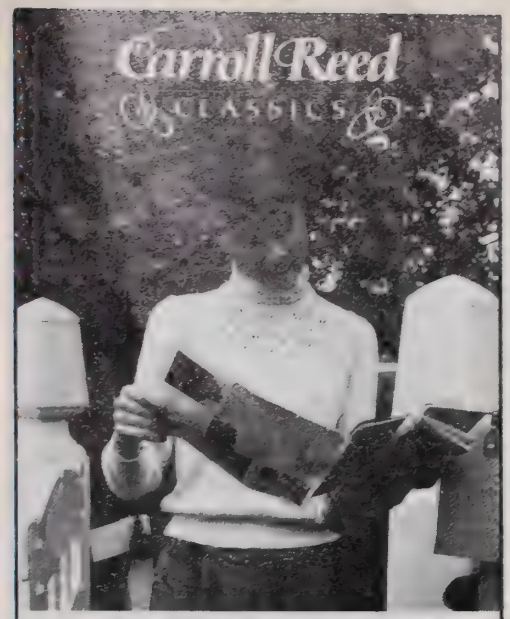


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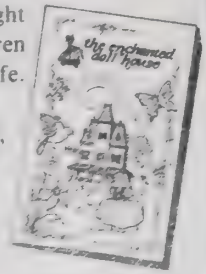
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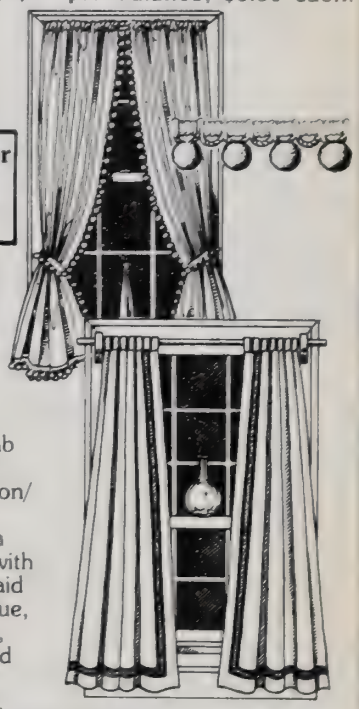
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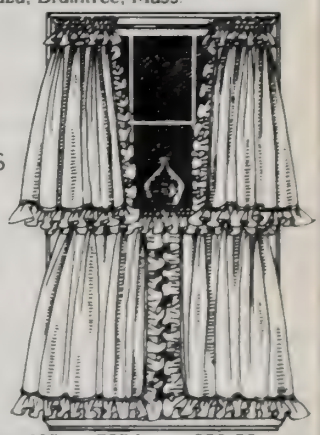
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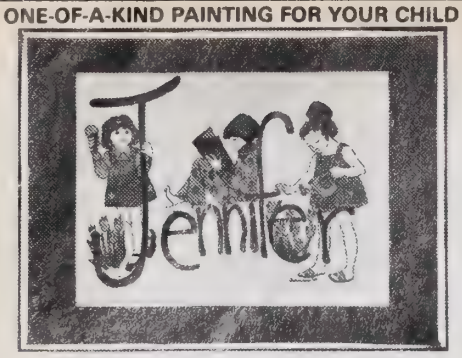
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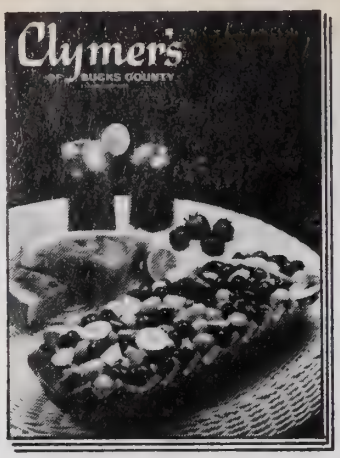
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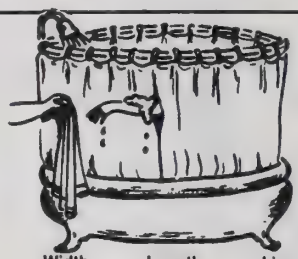
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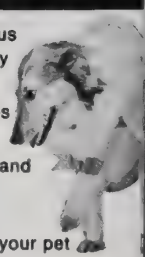
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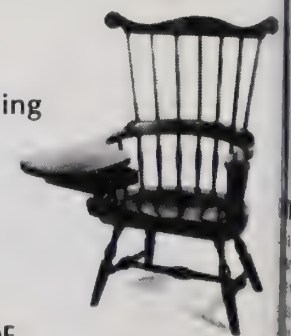


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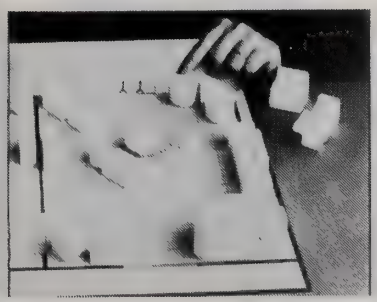


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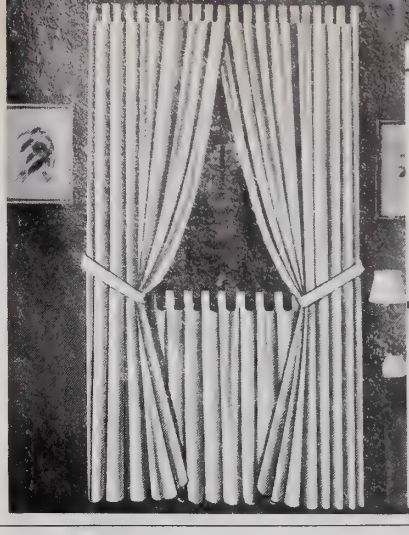
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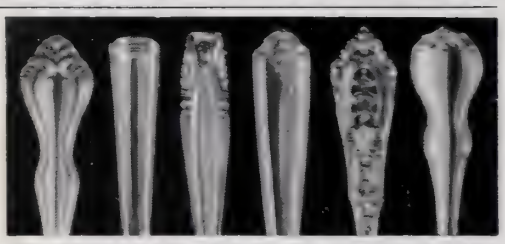
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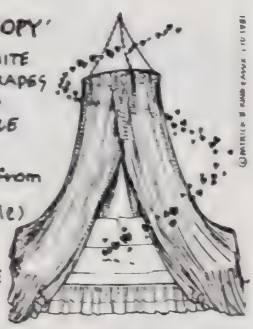
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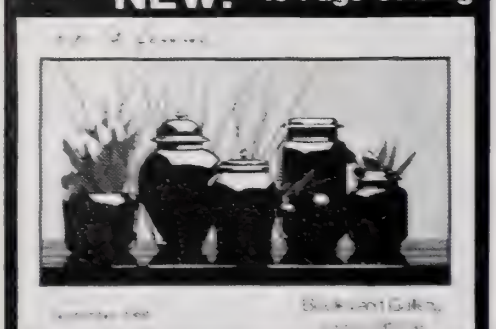
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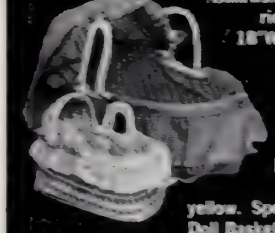
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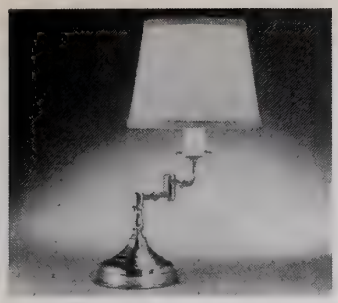


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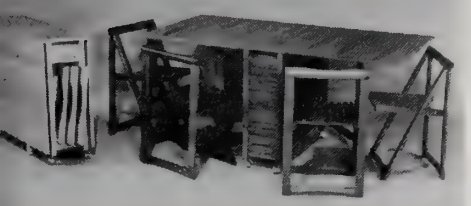
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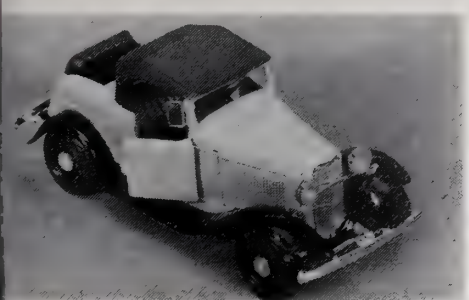
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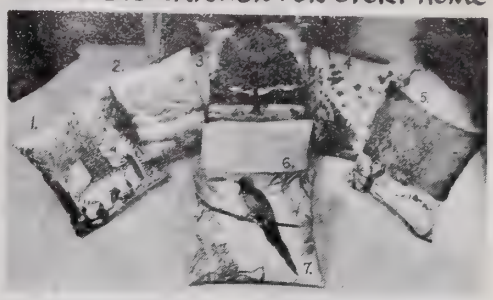
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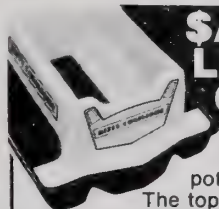
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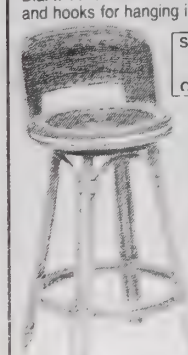
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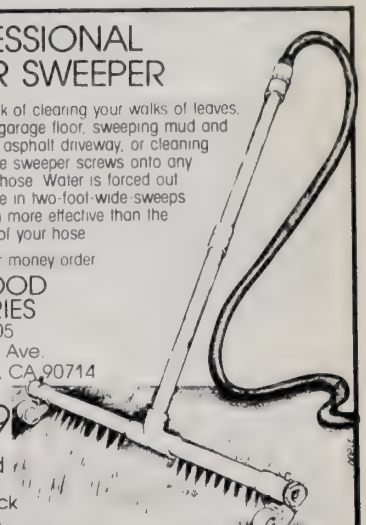
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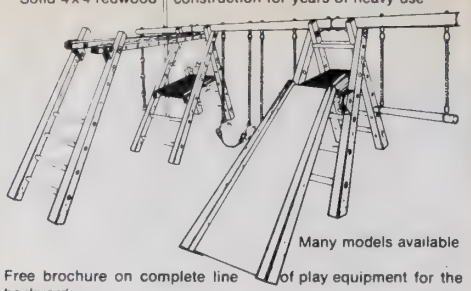
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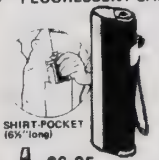


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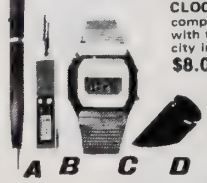
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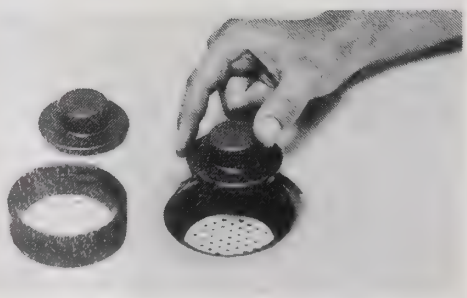
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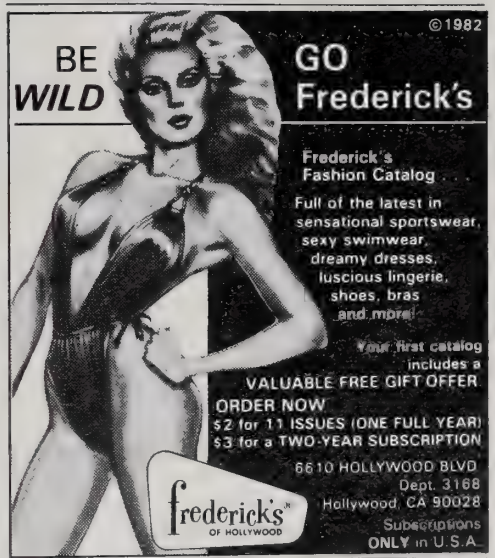


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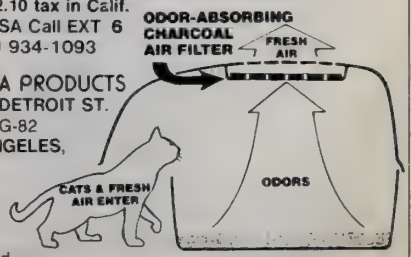
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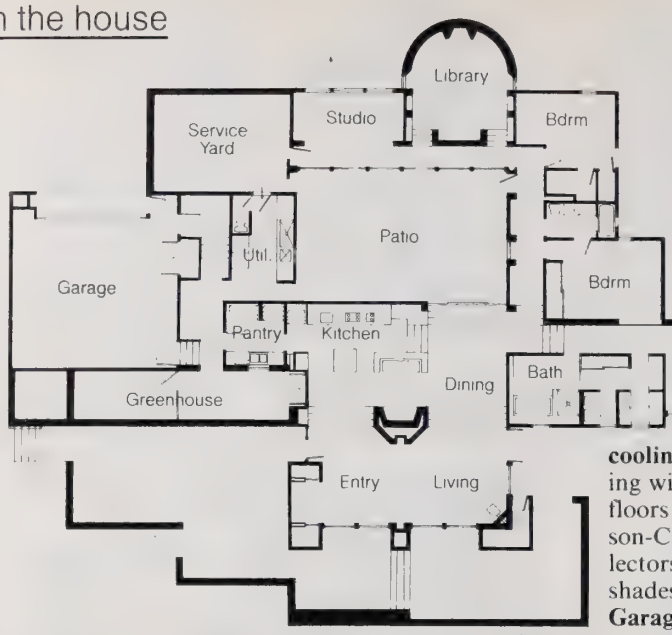
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Materials and equipment used in the house on pages 90–95

ARCHITECT: Antoine Predock F.A.I.A.
JOB CAPTAINS: Terence Cisco, William Konopik
CONTRACTOR: G. & R. Construction Co., Santa Fe.
SIZE OF HOUSE: 3,918 square feet
SIZE OF LOT: 19.7 acres
STRUCTURE
Foundation: Spread footings. Concrete with concrete-block stem wall.
Framing: Wood frame. Exposed blue laminated wood beams in roof and ceiling.
EXTERIOR OF HOUSE
Exterior walls: Cement stucco by El Rey Stucco Co., Albuquerque.
Exterior paints: Sherwin-Williams Co.
Roof: Built-up roof by GAF Corp.
Insulation: Rigid insulation "Fosta Foam" 4486 expandable polystyrene insulation board. Batt insulation from Owens-Corning Fiberglass Corp.
Windows: Double- and triple-glazed vinyl clad wood, by Pella Manufacturing Co.
Doors: Laminated pine exterior doors by Customwood Manufacturing Co., Albuquerque. Vinyl-clad wood doors with glass panels by Pella Manufacturing Co.



Mylar shades and patio paving trap heat



INTERIOR OF HOUSE
Interior walls: Gypsum board, plaster, or adobe.
Ceilings: In major rooms, fir tongue-and-groove. Gypsum board in kitchen and bathrooms.
Floors: In bathrooms, ceramic tile by American Olean Tile Co. All other rooms, brick from Interstate Brick and Tile, West Jordan, Utah.
Interior paints: Sherwin-Williams Co.
Fireplace: Custom fabricated, concrete block construction. Damper by Vestal Manufacturing Co.
Wood stoves: Jøtel.
Lighting fixtures: Lightolier.
Hardware: Locks and handles by Schlage Lock Co. Hinges by Hager Hinge Co.
Fans: Ceiling fans by Hunter Fans. Fans for solar collectors by Greenhack Fan Corp.
Kitchen and bathroom cabinets: Melamine.
Kitchen and bathroom countertops: Ceramic tile by American Olean Tile Co. or plastic laminate.
Plumbing fixtures: American Standard. Steam machine in shower by Thermasol.
Kitchen equipment: Refrigerator and freezer by Sub-Zero. Ovens and cooktop by Thermador. Dishwasher and disposal by Waste King.
Kitchen accessories: Glass jars by Wheaton. Cookware by Le Creuset and North American Copper. Scale by Terraillon.
Heating or cooling system: Passive solar heating with electrical heat mats in slab floors for backup. Mats by Emerson-Chromalox. Active solar collectors by Solaron Corp. Window shades by IS Company, Inc.
Garage door control: NuTone.
Heating: From rock storage beneath living-room floor. Solar collector preheat with electrical back-up heating.
Antique Navaho rugs from Streets of Taos, Santa Fe.
Baskets by Jonathan Krout from Heydt/Blair Gallery, Santa Fe.



Fireplace is focus of multilevel area

Materials and equipment used in the kitchen on pages 104–105

ARCHITECT: Peter Rooke-Ley, P.O. Box 613, Ross CA 94957.
INTERIOR DESIGNER: Maria Quinn, Olivieri-Quinn Associates, 300 Broadway, San Francisco CA 94133.
Flooring: 6″ octagonal terra-cotta French tile from Country Floors, Inc., 300 E. 61 St., NYC 10021.
Countertops and backsplash: Custom stainless steel and butcher block by Bastian-Blessing, Co., 422 N. Griffin, Grand Haven MI 49417. 7″ square glazed Italian ceramic tile in black, white, and terra cotta from Country Floors, Inc.
Cabinets: Custom designed gray plastic laminate with stainless trim by Peter Rooke-Ley. Executed by Theo Steinbach, 31 Mill St., San Rafael CA 94901.
Shelf & Hood: Custom stainless steel by Bastian-Blessing, Co., Grand Haven MI 49417.
Appliances and equipment: Built-in electric oven/microwave, MTR27 by Thermador. 36″, 6 burner "Performer" range with 28″ oven, #PPF–6–28A by U.S. Range Co. Refrigerator/freezer, 3211RFD by Sub-Zero. Charcoal broiler/griddle, B–406 by Wells Manufacturing. Undercounter "Superba" dishwasher by KitchenAid. Trash compactor by Whirlpool. Sink with hot-water dispenser, LK2150 by Elkay.

Materials and equipment used in the kitchen on pages 106–107

DESIGNER/DECORATOR: Honora Haley Hillier, HHH Designs, Ltd., 16 W. Cedar St., Boston MA 02108.
Flooring: Carillo unglazed terra-cotta tile by Elon, NYC 10022.
Countertops and backsplash: White plastic laminate countertops by Wilsonart, 600 General Bruce Dr., Temple TX 76501, with tile backsplash by Elon. Center island tile by Elon.
Walls: White plaster with handmade tile wall mural from Portugal.
Cabinets: Custom, by New Designs, Inc., 92 North St., Mattapoisett MA 02739.
Furniture and fabric: Fabric on stool cushions, curtains, and welting from Brunschwig & Fils, NYC 10022.
Equipment and appliances: Built-in oven and microwave with black glass fronts, CMT 2000, by Thermador. Stainless steel gas grill by Charmglow. Stainless steel gas cooktop by Modern Maid. White refrigerator/freezer by Sub-Zero. White dishwashers and white undercounter trash compactors by KitchenAid. One white, one blue sink, both by Kohler, faucets by Groh. White undercounter ice maker by Whirlpool.

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms selling *only* to interior designers, department-store decorating services, and architects.

Perfect couples

p. 112–114

Glass dinner plates (all photos): 10½" diam. Shown in black, ruby, cobalt, spring green, pink, lilac. $20/ea. By Viking Glass.

p. 113 (left)

Plain white oval ramekin: 4-oz. capacity. $5. By Charles F. Lamalle. At Bazaar de la Cuisine, NYC 10022. **"Heritage" wineglass**: 6½-oz. capacity. Set of 4, $35. By Princess House. For sources in your area, phone 800-343-5940.

p. 113 (right)

MX white glazed wall tiles: 6" sq. Made in Spain. 90¢ ea. or $3.60/sq. ft. At Country Floors, NYC 10021. **"Octav" wine glass**: $42.50/pr. By Kosta Boda. At Bloomingdale's, NYC 10022; Royal Copenhagen Porcelain, NYC 10022.

p. 114

White glazed wall tiles (both photos): For details, see *p. 113 (right)* listing above.

p. 114 (right)

"Recital" flute champagne glass: 8-oz. capacity. $18. By Ceska. At Zell Brothers, Portland OR 97205. □

ZUKERMAN

continued from page 88

home for a few hours and then fly out again. We long to have more time together. We're both of us trying to simplify things."

As she speaks, Pinchas Zukerman arrives from the airport for a six-hour visit with his family. He looks tired but cheerful. "After all," Eugenia adds, "I am entitled to take time to do the things I want. I know now that I have talents. It is good to be able to say that." She gives a flashing smile. "All women should be able to claim their entitlement." □

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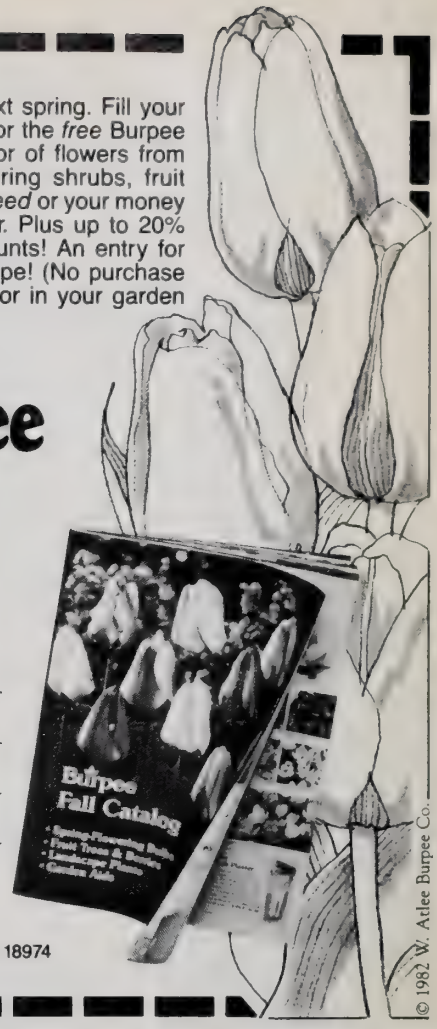
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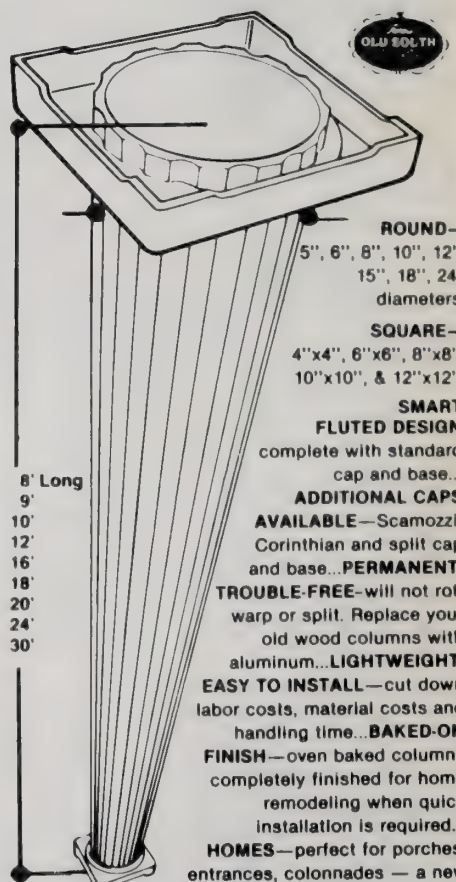
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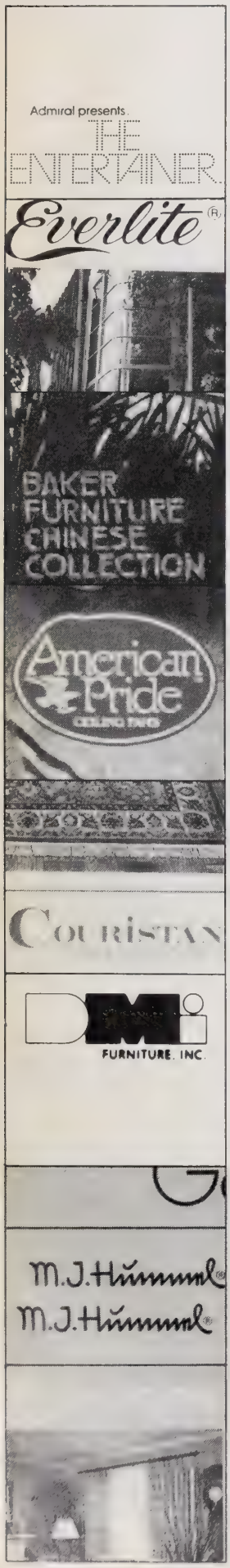
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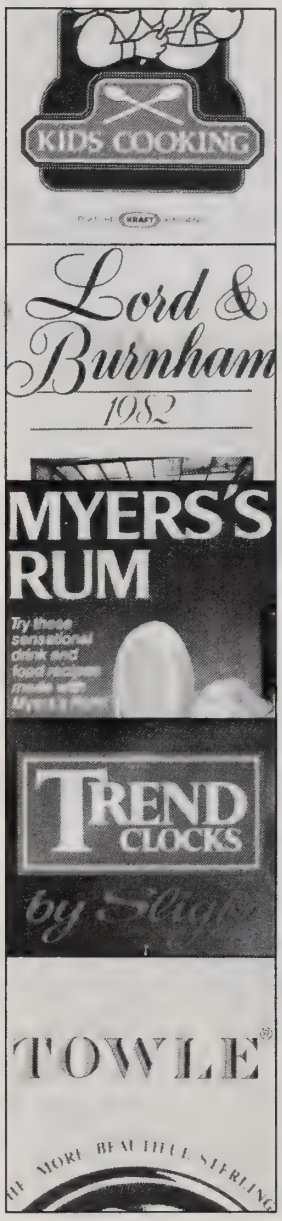
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SEPTEMBER 1982
Vol. 154, No. 9



ON THE COVER

A corner of one of the charming renovated bedrooms of the British Embassy in Washington (see pages 86–93). The interior of the Lutyens-designed house has been entirely redecorated as a showcase of British design. Fabrics by Textra International; wallpaper by ICI Americas. Photograph, Karen Radkai.

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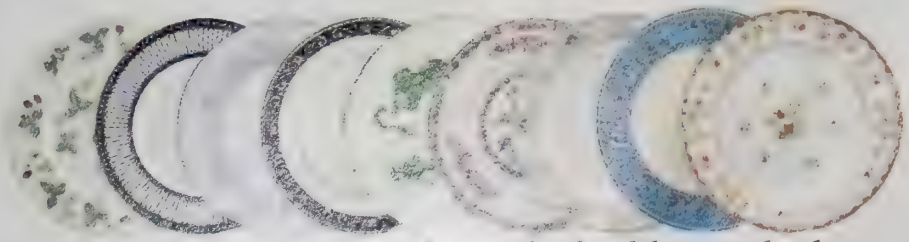
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Currents

Architecture

BY MARTIN FILLER

The creation of American modernism

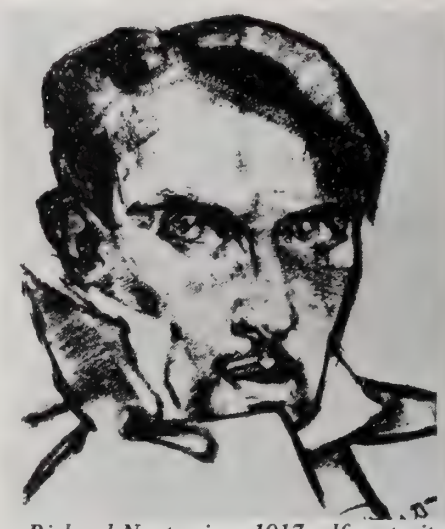
The Architecture of Richard Neutra: From International Style to California Modern, *The Museum of Modern Art, New York, through October 12.*

Modern architecture—also known as the International Style—has taken some hard knocks lately, most notably (and notoriously) in Tom Wolfe's widely publicized diatribe *From Bauhaus to Our House.* Therein, the hyperimaginative Mr. Wolfe concocted the fascinating but fallacious tale of how, just after World War I, a handful of German Communist intellectuals devised the most inhuman architectural style ever known to man and then were able to foist it on a culturally gullible American establishment that rapidly adopted it as its "official" building style, to the allegedly lasting detriment of us all. Despite its becoming the most popular book on architecture published since the late Ayn Rand's 1943 novel *The Fountainhead,* there were those who felt that Wolfe's book, like Rand's, belonged on the fiction, rather than the nonfiction, best-seller list.

Fortunately, a more accurate history of the International Style has begun to emerge lately. One important step on the way to understanding the true nature of modernism is the Museum of Modern Art's current exhibition on the work of a centrally important but recently neglected master of modern architecture, Richard Neutra (pronounced NOY-tra). Though his name is not so well known as Frank Lloyd Wright's, Neutra's contributions to American house design are probably more pervasive than those of any other architect of his time. Born in Vienna in 1892, Neutra studied there under the influential early modern architect Adolf Loos, whose advocacy of formal simplicity had an important effect on Neutra, as did the organic philosophy of Wright, with whom Neutra briefly worked after *(Continued on page 10)*



Neutra's masterpiece: the Lovell House of 1927–29 in Griffith Park, Los Angeles



Richard Neutra in a 1917 self-portrait



House in Northridge, California, designed by Neutra in 1935 for director Josef von Sternberg, one of several film-industry clients



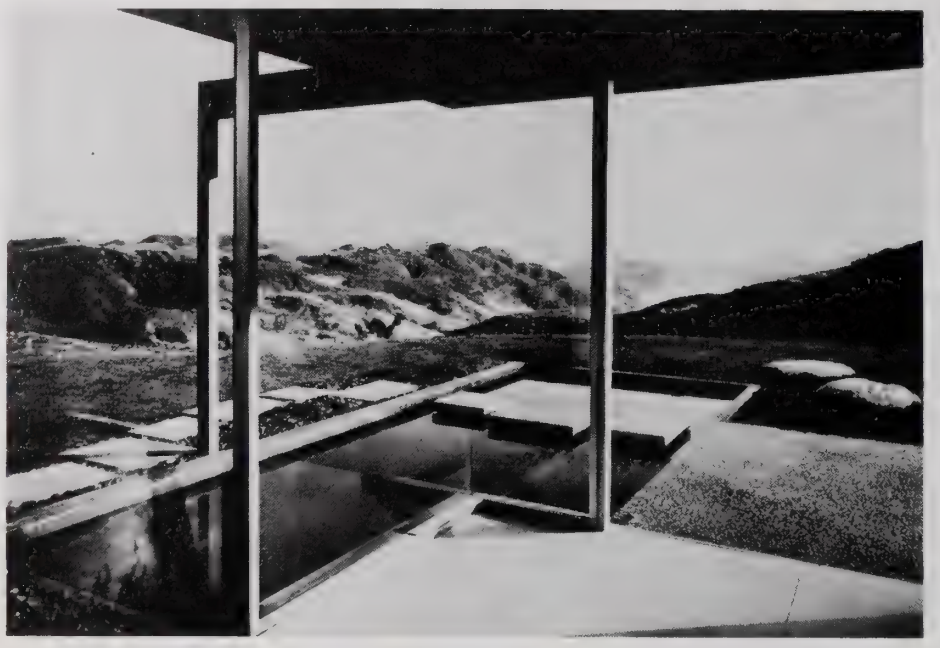
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Architecture

continued from page 8

he emigrated to the U.S. in 1923. Wright's belief in siting a building in, rather than on, the land, his desire to "break out of the box" and develop more imaginative and exciting interior spaces, and his willingness to accept new technologies throughout his career were all adopted by Neutra. Yet Neutra's transformation of what he had learned into an architecture completely his own is what made him much more than a mere synthesizer of two parallel architectural currents.

In 1925 Neutra settled in Southern California, and inspired by its climate he took the new structural advances of modern architecture—steel-frame construction, thin, prefabricated concrete panels, large expanses of plate glass—and brilliantly adapted them to fully exploit the potential for indoor/outdoor living made possible by this unique conjunction of architectural innovation and ecological opportunity. His great masterpiece was the Lovell House of 1927–29 in Los Angeles, which ranks among the 10 most important houses ever built in America. Perched on a dramatic hillside site, the house was structurally innovative, with its lower stories suspended from the uppermost entry level by an ingenious system of steel cables. Its spacious interiors, flooded with sunlight and open to breathtaking views, pioneered a wholly new approach to domestic design in this country. The Lovell House makes the interiors of even Wright's houses of the 1920s in Southern California seem dark and claustrophobic by comparison.



Neutra's 1959 Singleton House in L.A. is almost Japanese in its austere refinement



Kaufmann House in Palm Springs, 1946–47, was one of Neutra's most influential

Extensively documented in the MOMA show in 1932, the Lovell House led to many other commissions for Neutra in Los Angeles, several from such adventurous members of the film community as actress Anna Sten and director Josef von Sternberg, whose 1935 house by Neutra was one of the architect's greatest. After World War II, Neutra's house designs became increasingly regional in character, employing more natural materials than his houses of the 1920s and '30s did. These later works became the quintessential "California houses," characterized by their open-plan, multilevel rooms and a skillful blurring of the



Window walls frame lush plantings at the Tremaine House in Santa Barbara, 1947–48

separation of indoors from outdoors. The richness and variety of that concept—epitomized in Neutra's Kaufmann House of 1946–47 in Palm Springs and his Tremaine House of 1947–48 in Santa Barbara—has never been equaled, and in numerous adaptations by lesser architects and real-estate developers was spread across the country in the 1950s and '60s.

By the time of Neutra's death, in 1970, the fortunes of modernism had reached a low ebb, and his work was deemed dated and of secondary importance as interest in older architectural traditions grew. Yet thanks to the perceptive scholarship of the preeminent Neutra expert, Dr. Thomas Hines of UCLA, who organized the current MOMA show (documenting some 45 Neutra buildings in drawings and photographs) and wrote the important forthcoming study *Richard Neutra and the Search for Modern Architecture: A Biography and History* (Oxford: $50; $29.95 paper), Neutra's posthumous reputation has grown to the point that he is now rightfully recognized as one of the major figures in American architecture. For contrary to Tom Wolfe's xenophobic conspiracy theory of modern architecture, Richard Neutra's houses were as authentic and original an emanation of the true American spirit as any ever designed. □

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BY CAROLINE SEEBOHM

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Currents

Books

continued from page 11

standards of comfort and luxury for their guests (when fully occupied, Marjorie Merriweather Post's camp, Topridge, had a staff of 85).

This desire to return to "the simple life," rather like Marie Antoinette's Petit Trianon fantasy, resulted in some splendid buildings, "among our most original examples of vernacular architecture," Mr. Kaiser, himself an architect, asserts. He examines the styles, ingenious structures, and intricate details of these camps (aided by photos), and describes some flamboyant characters involved in their construction. He also stresses the need for a public policy to protect the great camps that remain. Maybe this delightful book will, as he hopes, inspire action.□

Movies

BY DAVID DENBY

Garp's uneasy leap to the screen

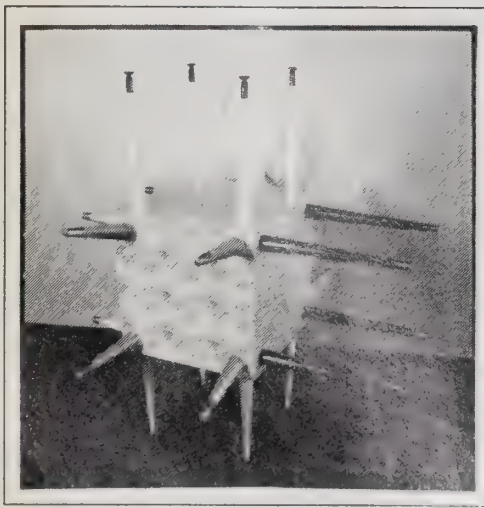
One of the oddities of John Irving's best-selling novel, *The World According to Garp,* is the degree to which Irving chose to mythologize his own career. *Garp* is sprinkled with references to Irving's earlier novels, along with frequent deliberations on the nature of literary ambition, the pleasures and perils of literary celebrity, and so on. Garp is a novelist himself, and more than once Irving expressed his disdain, through Garp's words, for the kind of fiction that wins esteem and little else. Since Irving had never written a best-seller, he took a considerable risk. If *Garp* hadn't done well, his pontifications would have looked awfully foolish.

This self-created mystique seemed to be one of the things that the novel's large college audience enjoyed most; they enjoyed being part of a writer's "world," enjoyed hearing Irving's perfectly conventional deep thoughts about literature and the relationship of a writer's experience to his art. But how do you get any of this on the screen? The answer, of course, is that you can't; you've got to put something in its place, or not do the novel at all. Neither possibility was pursued by George Roy Hill, who directed the adaptation, and Steve Tesich, who wrote it. They seemed to have made their movie for *Garp* lovers, for people who are part of Irving's "world." The movie is bizarrely lifeless and vacuumy; it's as if Hill expected the audience to complete the movie from its memory of the novel. If you haven't read the novel (as I hadn't when I saw the movie), you look at the characters in bewilderment, waiting for them to *do* something.

In outline, the events of the movie stay close to Irving's plot. Once again, the sex-hating nurse, Jenny Fields (Glenn Close)—a limited but intensely caring woman—raises her fatherless son, Garp (Robin Williams), at the exclusive Steering Prep School for Boys. And once again, Garp falls in love with the beautiful Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to become a serious novelist at the same time that Jenny is enjoying an astonishing success with her feminist attacks on lust.

In the one successful performance, theater actress Glenn Close makes Jenny severe and powerful—one sees, watching her impersonal beneficence, how Jenny's strengths grow out of her remoteness from common desire, her limitations and denials. The other major actors are at sea. Robin Williams, one of the more gifted comedians in the country, tries to act boyish by jumping up and down and talking in a fast, excited voice. Williams aims for sweet humanity and achieves leprechaun cuteness. His pained, toothless smile is an appeal for approval. (That toothless smile reminds *(Continued on page 18)*

Design BY MARTIN FILLER







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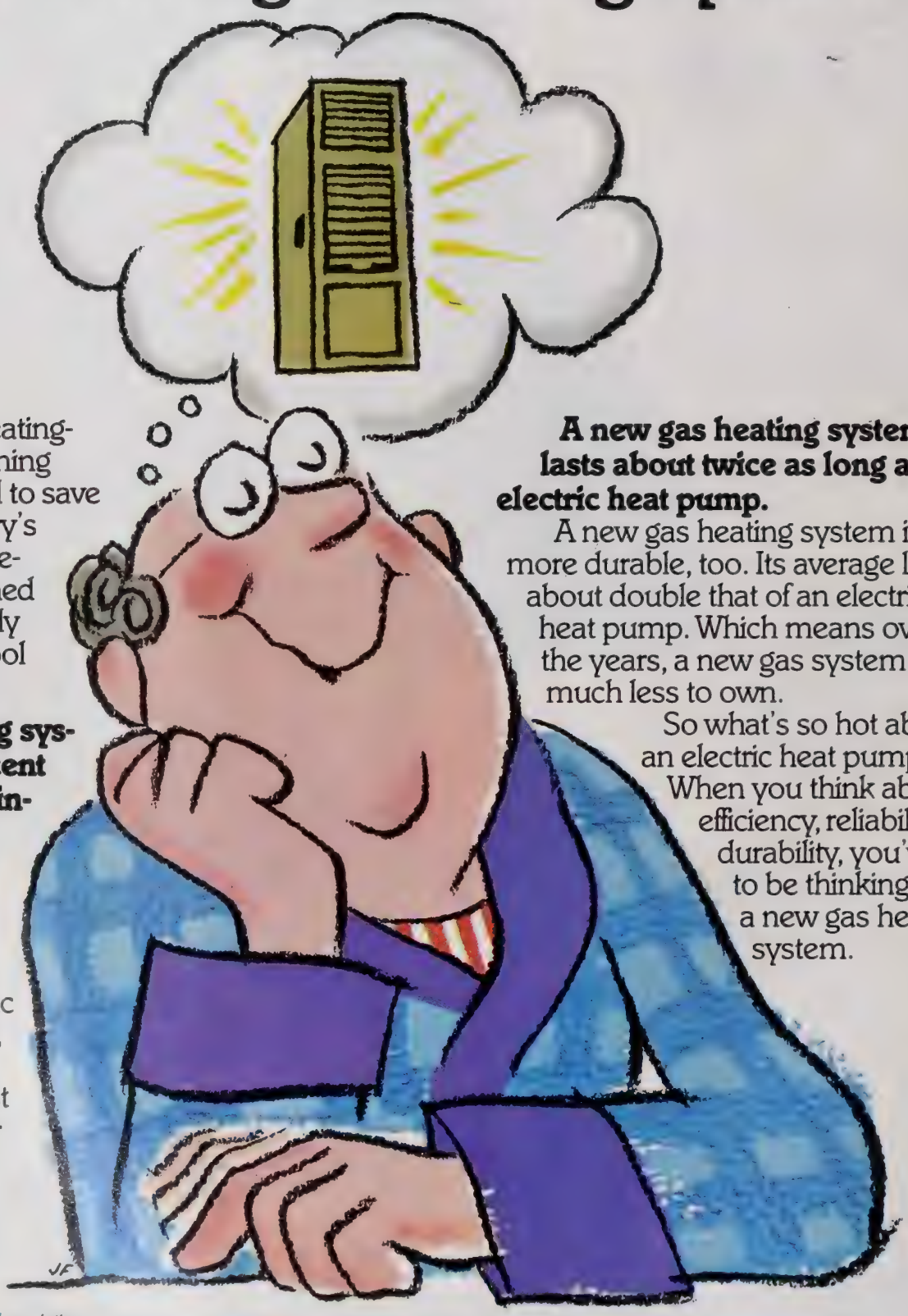


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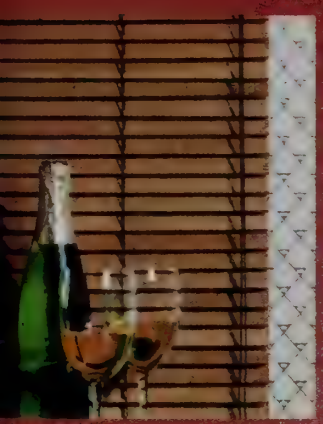


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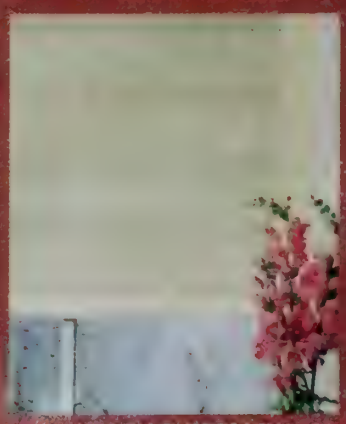
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Movies

continued from page 14



Robin Williams stars in George Roy Hill's film version of The World According to Garp.

me of Lyndon B. Johnson's attempts to be humble.) Mary Beth Hurt, so vibrantly sexy on Broadway in Beth Henley's comedy *Crimes of the Heart,* has been reduced, once again, to dry frumpishness on screen (the way Woody Allen used her in *Interiors*); stripped of the intellectual force she had in the novel, she seems very ordinary—we can't make out why Garp is so attracted to her.

The novel is a family chronicle, encompassing many years, many events held together through recurring motifs. Trying for the same expansiveness, Tesich and Hill can't find a way to work up much narrative intensity or suspense. The film meanders, and Irving's obsessions, presented in a realistic style, seem more eccentric than unifying. Irving was writing about the increasing polarization of the sexes, about the violence men do to women, and also, in the feminist age, the violence that righteous women do to themselves. Hill can't figure out what to do with this material—whether to make it satirical or tragic. He seems stumped and neutralized by Irving's boldest stroke, the Ellen Jamesians—women who cut out their tongues in memorial to an 11-year-old girl who was raped and so silenced by her assailant. The Ellen Jamesians are a nightmare vision of what feminist extremism might lead to. Yet Hill treats them blandly, distantly, and so they become creepy rather than heroic or piteous. He stages extreme events such as assassinations with arch offhandedness. The movie dallies with disintegration and horrors; it traffics in disaster without passion or anguish or even black-comedy exuberance. It tries to stay cool and winds up weightless. □



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Television

BY GABRIELLE WINKEL

Forecast for the new fall lineup

Come fall, TV executives are a little like students: They arrive on the scene with a clean slate, a chance to clear their previous report cards of old plots, bring in new stars, make another stab at toppling *Dallas* from its audience-grabbing Friday-night time slot. Unlike students, however, if TV people fail, they won't always look forward to another chance to succeed.

Networks now see the most promising TV programing in mini-series packages. All three commercial networks are busy producing some purportedly topnotch, definitely star-studded series to run from one to nine evenings. ABC is presenting *The Thornbirds* and *The Winds of War,* CBS has Bruce Catton's *The Blue and the Gray,* and NBC is offering *Little Gloria . . . Happy at Last.* There is also a rash of famous-people biographies of subjects still alive and well, including Joan Kennedy, Rosemary Clooney, Princess Grace, and a recap of the Charles and Diana story.

Unfortunately, the regular weekly programs do not look too interesting. This is the year of children in television, and young people appear as pop singers, magicians, and time-travelers. Fall will bring fantasy, with a talking car, a computer named "baby," a witch who doubles as a detective.

Interestingly, in the midst of all this lighthearted fun, the networks have practically doubled their news programing—all the news you could possibly get short of installing a UPI machine in the living room. One can't help but question the need to know what's happening at 4 A.M., but wee-hours news may turn out to be more useful than counting sheep.

This fall, *CBS News Nightwatch* begins broadcasting from 2 to 6 A.M. for those anxious for late-breaking headlines. *NBC News Overnight* will provide an hour of sobering news to follow *Late Night With David Letterman.* However, ABC may have the winner with Phil Donahue featured in an hour of news and public-affairs stories to follow *Nightline.* (Don't panic—*Donahue!,* his morning show, will continue.) Are Sunrise Seminars, Lucy reruns, and late-night movies a thing of the past? Only Nielsen will be able to tell us for sure. □



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Minneapolis/ St. Paul	July 12-18
Cincinnati	July 12-17
Seattle	July 30-Aug. 6
Milwaukee	Aug. 11-15
Newport, R.I.	Aug. 21-22
Chicago	Aug. 30-Sept. 5
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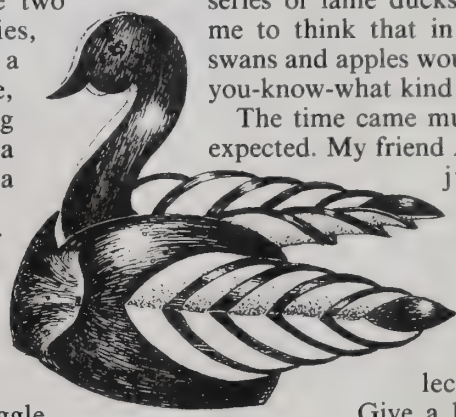
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COUNTRY VIEWS

"This year I was tempted, really tempted by an apple"

By Dee Hardie

We've always been rather blasé about our apple trees. For years we've taken them for granted—and for apple pies. And they're scattered about the farm as if Johnny Appleseed passed by on his way to the Ohio Valley. There are two trees by the raspberries, and these we shake with a rake for an avalanche, when we feel like baking up a batch of pies, or a simple apple crisp for a supper sweet.



Another tree is far down in the meadow, remembered chiefly because after a long country walk, it was under this tree Uncle Henry showed us how to wiggle our ears. The fourth tree is in the corner of a pasture, its branches low enough for the neighbor's cows to stretch their necks for a lazy morning snack.

Growing up, our children seemed to prefer the chestnut tree, perhaps because its limbs are easier for climbing, the chestnut itself more of a mystery to the young. The pear tree, with its bending boughs, was also a favorite. You merely reach out and the tree still hands you a luscious September pear.

And the maples have wonderful leaves for pressing, especially on a rainy day. We once pressed 60 leaves from 60 different trees on Thornhill Farm for a school project. I wanted to title the scrapbook "Leaves from Family Trees," but although Todd was only 11, or maybe because he *was* 11, he refused my pun. I was crushed. Literary rejection from your own child!

With all those trees, I couldn't see the forest, I guess, of ideas that come from apples. But this year I was tempted, really tempted by an apple. And it took Marny, a young woman who works with food in Boston, to teach an old goose like myself how to make a graceful swan from a round, red apple.

At a late summer party on Nantucket, I was overcome with desire. Sitting elegantly in the center of a party plate surrounded by pâté was a swan carved from an apple. Suddenly a "whiteness of swans," as a gathering is called, flew through my head. With all those apple trees at home, I thought, why couldn't I have a dinner party with an apple swan at each place?

Marny Lanagan, I discovered, was the hostess's niece, the sculptor, and the next evening, *my* teacher. We carved together, and she delivered, time after time, a graceful swan, while I carved what might be considered a series of lame ducks. She encouraged me to think that in time the way of swans and apples would be as simple as you-know-what kind of pie.

The time came much sooner than I expected. My friend Alice, who can do just about anything, has yet to learn how to say "No." Announce a church auction, and she collects the treasures. Give a house and garden pilgrimage, she makes the box lunches. Have a benefit cooking class, she's—well, that was her Waterloo.

"Dee!" she asked desperately in an 8 A.M. telephone call, the time when telephone calls in the country *really* mean business. "Can you make a radish into a rose?" Without hardly missing a beat, I said, "No, Alice, I can't, but I *can* make an apple into a swan." Her relief was so obvious I felt as if I had the powers of a Papal blessing.

What a fraud I was, but what a friend is Alice. She brought the lunch, I supplied the apples. With the stem end of the apple facing toward me, I cut off a half-inch slice from the lower bottom. This I saved to carve the head and neck. I sat the apple on its flat side, and in the center top, now the swan's back, I cut shallow graduated V-wedges, small to larger, about five. I did the same on both sides of the apple. I put these wedges in lemon juice (1 lemon to 2 cups of water), as it is an adhesive and also keeps them from turning brown. I then took the wedges and fanned them out in the center V of the apple's back, and then did the same on each side. *Voilà*, you have the swan's feathers. I carved a head and neck from a curve of that first bottom slice of the apple, stuck it in with a toothpick, added a clove as an eye.

After five apples, I was a pro. I've admired royal swans in England, rural swans in Vermont, but Alice's are the swans I'll remember. □



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DEAR H&G

By Margaret Morse

Q *I'm planning a passive solar house and would like to avoid curtain and upholstery fabrics that are relatively quick to fade. What information can you give me?*

—M.H., Portageville, Mo.

A Dr. David Buchanan, Professor of Textile Materials & Management at North Carolina State University in Raleigh, says that the most fade-resistant fibers are fiberglass, modacrylic (and somewhat less so, acrylic), polyester, and solution-dyed olefin or polypropylene. He'd classify nylon and wool as moderately fade-resistant; acetate, cotton, jute, linen, rayon, and silk as least fade-resistant. He stresses that dyes greatly affect fade-resistance, especially with natural fibers. However, dye chemistry is so complex perhaps just two shopping generalities hold: Fabrics with vat- or solution-dyed fibers are more fade-resistant than piece-dyed fabrics, and dyes at the red-to-yellow end of the spectrum are especially quick to fade. The more southerly the geographic latitude and window exposure, the more quickly a given fabric will fade. Polluted air can hasten fading and weakening of fabrics—acetates being particularly vulnerable unless specially manufactured.

American fiber makers (and, to a lesser extent, fabric makers) normally run "Fade-ometer" tests for relative fastness to ultraviolet light, on a sampling of their colors and styles. Ask your fabric salesman to find out if such tests have been done on the fabrics you're considering and if the test results are available. According to Jack Lenor Larsen's and Jeanne Weeks's *Fabrics for Interiors* (Van Nostrand Reinhold), "For luxury furnishing fabrics 40 [Fade-ometer] hours is considered barely adequate. For carpets, wallcoverings, and goods sold over the counter 80 hours is sought. More and more frequently color loss is being measured by an international scale which grades fabrics from one to eight. Four is adequate, and five to six is sought. . . . There may . . . be considerable variation from one dye lot to another."

To slow the fading, indelible yellow streaking, and deterioration of fabrics due to the sun: ● Have curtains lined, preferably with aluminized or opaque ("blackout") material. If you sew and can't find such material at upholstery-fabric stores, wholesalers you can query about stores are among firms listed in city yellow pages under "Linings, Drapery" and "Coated Fabrics." The higher the material's *R-value,* the bet-

Continued on page 32

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QUESTIONS & ANSWERS
BY LOUISE ADE BOGER

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—J.A., Silver Spring, Md.



Your Revived Renaissance writing table, which dates about 1875–1885, is a Victorian interpretation of the so-called "Davenport"—a small English writing table well-adapted to its object, having a sloping-top desk above a tier of drawers. In the late 18th century, according to records of Gillow's, an old established London firm that made all types of fine furniture, the entry "Captain Davenport, a desk" occurs, and apparently this is the origin of the term. The shelf above the table and other adornments of your Davenport are a Victorian innovation and give the right suggestion of "moderate grace and grandeur."

GLOBE CHANDELIER

Can you tell me a little bit about the history of this unusual type of chandelier? I would also appreciate knowing if mine is very old.
—D.S.K., Quincy, Ill.



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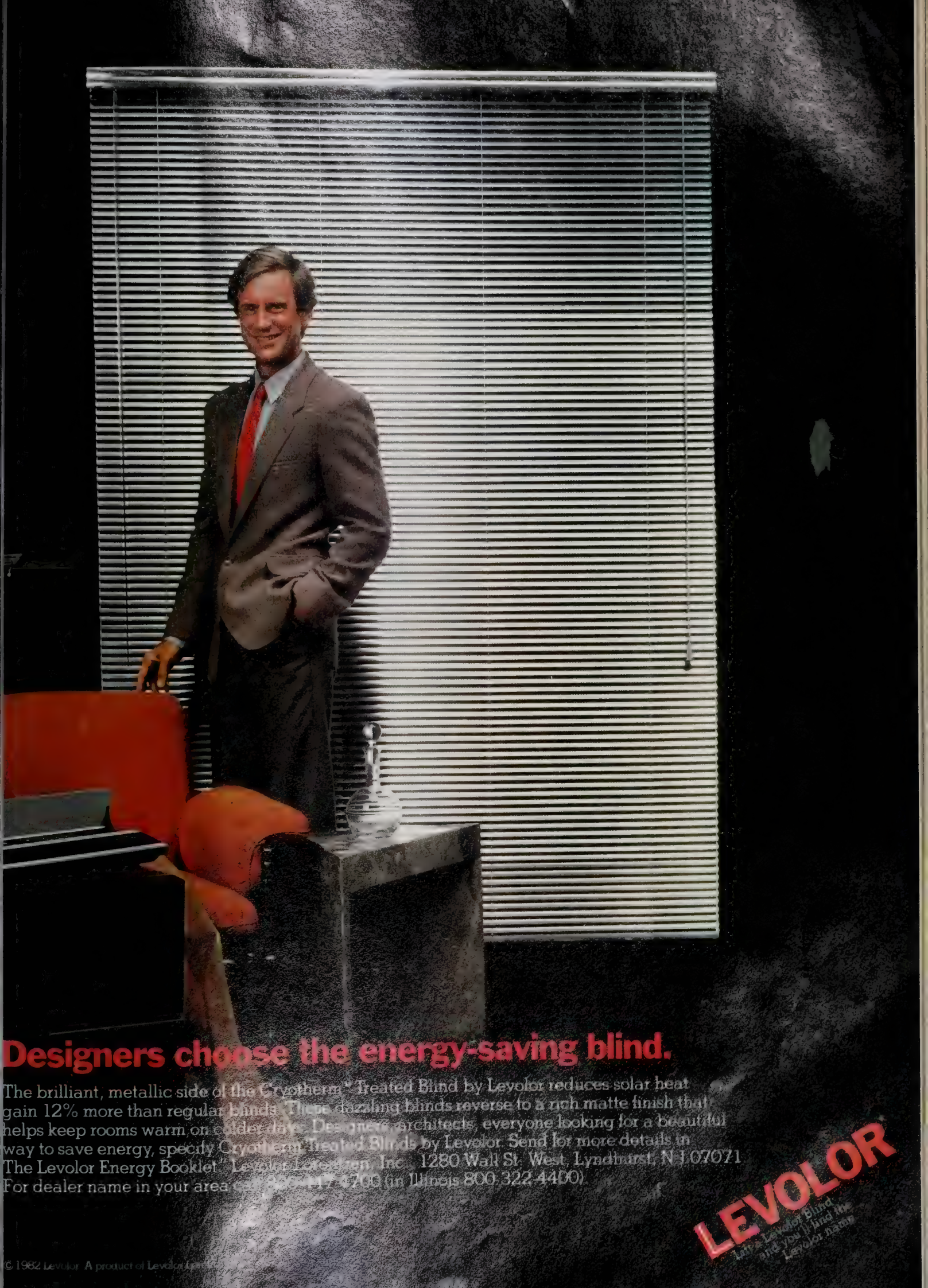
From the mark and picture can you tell who made my tea set and what the purpose was of transfer printing?
—P.M.S., Greensboro, N.C.





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Continued on page 30



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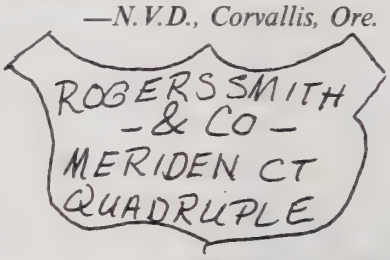
ANTIQUES Q&A

QUESTIONS & ANSWERS

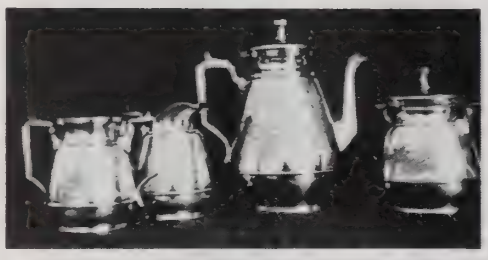
continued from page 26

CONNECTICUT SILVER

What can you tell me about the style of my old silver tea set? If possible, I would also like to know when and by whom it was made.
—N.V.D., Corvallis, Ore.



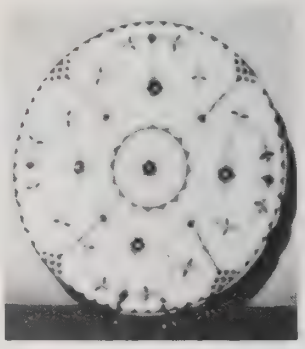
Your plated silver tea set, consisting of teapot, cream jug, sugar bowl with cover, and spoon holder dates about the 1880s. The very simply curved vessels decorated with engraved designs of natural plant forms in an asymmetrical arrangement derived from Japanese sources. The firm that made the set, Rogers, Smith and Company, was in Meriden, Connecticut, from about 1877 to 1898. By 1900 it was practically nonexistent as a separate firm.



ENGLISH ADAPTATION

I am interested in the origin of the pattern on my plates and would also like to know where and when they were made.
—M.W., Portland, Ore.





Your table service was made by the English Staffordshire potters Charles Allerton & Sons, who were active at Longton from 1859 to 1942. The printed mark on your service was probably used from about 1880 to 1890. The underglaze blue-and-white pattern, called Stockholm, has been freely borrowed from Meissen's Immortelle pattern, an adaptation of which was one of the earliest patterns introduced at the Royal Copenhagen Porcelain factory in Denmark, where it continues to have great appeal to the present day.

AMERICAN SILVER MARK

From this mark, can you tell me who made my silver cocktail pitcher and what the letters EPNS mean? —C.D.A., Panorama City, Calif.



The marks you sent indicate that your pitcher was made by Taber & Tibbits, Inc. (Charles H. Tibbits and his son-in-law R. H. Taber), which was listed in the Wallingford, Connecticut, directory from 1919 to 1941 as manufacturers of plated silver holloware and novelties. Their trademark was a small drum (tabor). The letters EPNS on the mark indicate that your pitcher is composed of electroplated nickel silver.



"I like to feel this fresh even when I have to work way past 5 o'clock."

"Some days go from 7:30 to 7:30. And after that, I might have to be out with clients. That's a long, busy day, and I've found that using Lightdays® PantiLiners really keeps me feeling a lot fresher. No matter how long the day goes on.

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—Patricia Shean

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Lightdays PantiLiners are soft, delicately quilted pads that help protect against discharge and spotting. Or when a tampon alone isn't enough.

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Why would a financial analyst like Patricia Shean use Lightdays PantiLiners?



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Kimberly-Clark Corp. 1982



Two-year-old Jasmine

A Jasmine Basket

It Blooms in the Dead of Winter

Few plants have given us more pleasure than our winter-blooming Jasmine, *Jasminum polyanthum*. This vigorous vine combines a mist of longish white flowers with graceful evergreen foliage which would make it an attractive houseplant even if it weren't fragrant. But of course it is, providing the delicate and familiar fragrance which can't be anything but Jasmine, and doing so in late January and February when it is most welcome.

Some years ago, it occurred to us that Jasmine could be grown as a hanging basket. We potted one in a stoneware basket made for us by a local potter, pinched it until late summer, and in January the bushy thing started to bloom and was glorious for a month. The soft earth tones of the hand-thrown pot complement the plant, and it grows happily in any well-lit location. Plants offered are one-year-old, heavily-budded, and *guaranteed to bloom*. Because they are tender and cannot be shipped when there is danger of frost, early orders are recommended. Complete cultural instructions are included.

Please order Jasmine Basket, #83259. The price is $36.00 plus handling and transportation of 10% east of the Mississippi, 15% west. (Connecticut residents please add sales tax.) Phone orders to Visa and MasterCard accounts are welcome weekdays at 203-567-0801. This purchase will make the prospect of winter a good deal more palatable.

Sincerely,
Amos Pettingill

White Flower Farm

Plantsmen

Litchfield 7115, Connecticut 06759-0050

DEAR H & G

continued from page 24

ter thermal (and presumably anti-fading) barrier it is. ● Where possible, periodically switch curtains from the sunny to shady side of a room; and, since inner edges usually fade fastest, alternate left and right halves.

Q *I'd like to try my hand at building twig furniture. Do you know of any how-to books?*

—S.L., Burlington, Vt.

A Sue Honaker Stephenson discusses the history and techniques of the craft—and gives measured drawings for seven projects—in her book *Rustic Furniture* (Van Nostrand Reinhold, $9.95). You might also consult John Alexander's *Make a Chair From a Tree: An Introduction to Working With Green Wood* ($9) and R. Bruce Hoadley's *Understanding Wood* ($20), both published by the Taunton Press of Newtown, Conn. Taunton also puts out *Fine Woodworking* magazine—the March–April 1982 issue ($3) includes stories that might interest you, on making a ladderback chair from green wood and judging tree quality.

If you visit New York's Adirondacks, stop by the Adirondack Museum in Blue Mountain Lake—there's rustic furniture (no exhibition catalogue) and much more on permanent exhibit, from June 15–October 15.

Q *Could you recommend books on turn-of-the-century gardens? I'm restoring a house in a historic section of Columbus and would like to do well by the grounds.*

—H.S., Columbus, Ohio

A *Landscapes and Gardens for Historic Buildings* by Rudy J. Favretti and Joy Putman Favretti gives a 200-page overview of the history of American garden design, suggests how to proceed with planning, lists plants popular during various periods between 1600 and 1900 and possible sources, and offers maintenance tips. While the book is addressed to laymen devising a public garden with the aid of a landscape architect, the home gardener will find it fruitful reading. The bibliography cites old books you might search out at public libraries. The paperback is $10.95 ppd. from the publisher: American Association for State and Local History, 708 Berry Road, Nashville, Tenn. 37204.

Several books on Victorian gardens are available in paperback facsimile: Andrew Jackson Downing's *Victorian Cottage Residences* (1873) gives at least eight examples of houses married happily to landscaping ($5.75 ppd. a copy from Dover Publications, 180 Varick St., New York, N.Y. 10014).

Continued on page 64

The European Blue Tit

by Peter Barrett

The internationally renowned wildlife artist creates an original sculptured bell.

Intricate sculpture in fine, hand-painted porcelain . . . at the very attractive price of $60.

Hand-decorated with pure 24 karat gold.
Sculptured life-size / Hand-painted
Limited edition

The European Blue Tit' reflects all the beauty of two great traditions. Combining the intricacy of a hand-painted porcelain sculpture . . . and the lilting magic of an exquisite bell . . . to capture that miracle of nature known as a songbird.

Artist *Peter Barrett* has won international acclaim for his work . . . from the time of his first exhibition in London's famed Royal Academy to his recent commissions from the Royal Society for the Protection of Birds. Now, in this extraordinary sculptured bell, he has re-created nature's own richness of detail.

Here, the splendid little songbird clings to a japonica branch that's aburst with red blossoms. The individual barbs of his blue and yellow feathers—even the tiny joints of each leg and foot—are portrayed with exacting precision. Each blossom is a wonder in itself, with every one of its delicate petals and stamens superbly captured. And the graceful bell of snow-white porcelain is embellished with *pure 24 karat gold.*

Both songbird and setting are sculptured *life size.* Each sculptured bell will be individually handcrafted and hand-painted under the supervision of Franklin Porcelain in Japan—home of many of the world's most gifted porcelain craftsmen.

The European Blue Tit' is available only from Franklin Porcelain and will be issued in limited edition. A restriction of just *one* bell per person will be enforced, and the edition will be *permanently closed* at the end of this year. Then, the porcelain molds will be *broken.*

To endow your home with a work of singular beauty . . . and acquire a future heirloom for your family . . . you need only return the accompanying application. Please note the expiration date it bears—*December 31, 1982.* To be valid, it must be received with a postmark no later than December 31, 1982.



Shown smaller than actual size
The sculptured bell stands approximately 5 inches tall.

© 1982 FP

RESERVATION APPLICATION

The European Blue Tit

Valid only if postmarked by December 31, 1982.

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please accept my reservation for *'The European Blue Tit'* by Peter Barrett. This original sculptured bell will be handcrafted for me in the finest hand-painted porcelain.

I understand that I need send no money at this time. I will be billed in four equal monthly installments of $15.* plus $.75 for shipping and handling, with the first payment due before the work is sent to me.

*Plus my state sales tax.

Signature _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

Mr./Mrs./Miss _____
PLEASE PRINT CLEARLY

Address _____

City, State, Zip _____

Limit: One per person.

By Mary Seehafer

Living with fragrance

A visit to a very special San Francisco farmhouse



Variety is said to be the spice of life, and Agraria co-owners Maurice Gibson and Stanford Stevenson take that idea to heart. Their home, as well as their Taylor Street shop, is filled with the most delightful aromas in every imaginable form. Here, they share some scent-sational ideas with contributing editor Marilyn Schafer



Agraria's Gibson and Stevenson, left. Potpourri and fresh flowers, below.



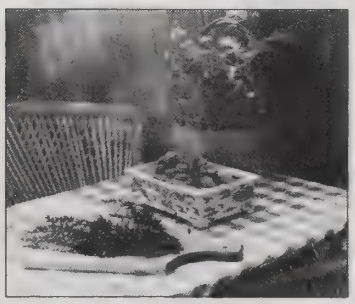


Cinnamon sticks bank the fireplace, above, to smolder and scent the living room. Pyramid of pomander oranges is studded with fragrant vanilla beans. Reflected jars of pine sprigs open to send out a holiday air.

Canvas pouch of lemon verbena, left, is meant to be handled, tied to an armoire door.

A spray of tuberose burningsticks, below, fills the air with sweetness. Sticks can be reused—put out midburn, in pebbles or sand.





To scent the outdoors when entertaining, toss fresh rosemary and bay leaves onto charcoal, above, dispersing the scent into the night.

The kitchen potpourri, left, is made of citrus strips and slices dried in a slow oven, combined with lemon verbena leaves.

Inject bath oil into a sponge, right, using a plastic dropper. Run fragrant vetiver fans through your bath water to increase their intensity.





"Your make-up can help hide a wrinkle. Mine can help prevent one." Lynda Carter



If you'd like to prevent wrinkles from coming along too soon, you should try my make-up. Moisture Whip, by Maybelline.

Moisture Whip is formulated with moisturizers and Padimate O. So it protects you from dryness and too much sun. To help keep you from getting wrinkles too soon.

Moisture Whip also gives you good, natural looking color and just the right amount of coverage to look beautiful. It's even hypoallergenic!

So if your make-up doesn't promise to help prevent wrinkles, you should try mine.



Moisture Whip. Maybelline.

It's good for you to look beautiful.

continued from page 36

□ beauty and health products new this month in the stores

With fall fashions based on a strong color core of neutrals—camel, khaki, slate, navy—the clearly dramatic face comes into focus as the way to set them off. Red, wine, and scarlet add rich tone to pencil-contoured lips and manicured nails. Balancing this intensity, the eyes are cloaked with bold strokes of navy or fawn. Cheeks this season seem softer, burnished, and tinted with light.

Elizabeth Arden's **Scarlet** collection includes a dynamic Raging Red spectrum, which epitomizes this balance, and expresses the exuberance and strength of autumn face-making.

The heart of the story is Raging Red color for nails and lips alike, the lipstick presented in the feminine aubergine case that's distinctly Elizabeth Arden. Eyes keep up their end of the bargain, assertively shadowed with a combination of smoky topaz Starmist and midnight Starfire powder shadows, paired in a double-tone compact. Cheek color lasts and lasts when it's applied in a one-two combination of rosy Spirited Blush powder over Spirited Blush creme. Over all, a dusting of Shimmering Star translucent highlighter has the soft-spoken candlepower to turn a day look into night; $4.50–$9.50.

First, you notice the scent of the soap, which comes from fresh coconut oil, and oil extracted from the roots of fragrant vetiver grass. Then you admire the fine packaging—a gently sculpted bar nestled in a snap-close plastic travel case. But the real delight comes when you try *Marilyn Miglin*'s **Skinsoap.** This gentle, free-lathering soap is part of Miglin's therapeutic Skinsense line. Especially formulated for tender skin, Skinsoap is exceptionally moisturizing, so you can use it around the eyes, nose, mouth, and throat. Its rich lather makes it an excellent body soap as well. "After all," says Marilyn, "your complexion doesn't stop at the neck." Your skin will welcome its softening, smoothing effect. If you're in Chicago or Honolulu, you can visit a Marilyn Miglin salon. There, treat yourself to a consultation to learn the whys and hows of caring for your particular skin. (The Honolulu salon is at Carol and Mary.) Or, you can order products by mail from the Chicago salon, 112 East Oak St., Chicago, Ill. 60611. Skinsoap costs $6.

If the teen-agers in your house—or even the adults, for that matter—are plagued by oily hair, *Gillette*'s new **For Oily Hair Only** shampoo and rinse is something to try. Whereas many shampoos for oily hair are simply filled with extra detergents, Foho, as it's called for short, contains nondetergent oil-controlling agents along with a blend of herbal extracts to break down sebum more effectively without stripping, and to keep hair cleaner longer. The companion Foho rinse lightly conditions for manageability, then washes away, leaving hair fresh and full of body; 11 ounces, $2.99.

Perfume is the most lasting form of fragrance, at its best when used quickly so it doesn't have a chance to spoil or evaporate. *Guerlain* caters to the true perfume lover this fall with new quarter-ounce bottles of its classic **Shalimar, L'Heure Bleue**, and **Mitsouko** fragrances at $38 each. Each scent is captured in a miniature version of its larger-size flacon, insuring that the fragrance will be at its freshest every day. Remember, if your skin is dry it will not retain fragrance as well as an oilier skin will, so apply perfume generously and often. □



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EDITED BY
ELIZABETH GAYNOR

Home away from home

Good design, good service, and special extras make a stay at new small hotels more personal, less regimented





For afternoon tea, drinks, or chats, the Mayfair Regent's open lounge, above, is a nice alternative to conventional lobbies. Design, Ellen McCluskey.

A bedroom that's refreshingly spare yet has all amenities (TV, phone, radio hide in swivel cube tables) welcomes at Sonoma Mission Inn, left. Design, John Dickinson.

Good decorating doesn't have to stop at your doorstep. Neither does eating well, relaxing quietly with a good book, or pampering yourself in any one of a dozen little ways that you enjoy routinely at home. Whether traveling for business or pleasure, consider the new smaller hotels cropping up all over the country that are designed with visual delight and comfort in mind.

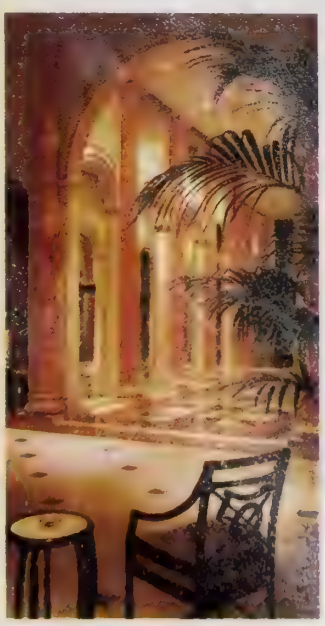
A fresh flower on the breakfast tray, a basket of delicious soaps, a bath with marble and brass fittings, and round-the-clock room service are virtually standard at these high-service places. Beyond that, each boasts niceties of its own invention and assumes a style that becomes its clientele. Here, a sampling of the luxuries designed into a few:

Parker Meridien, New York: Post-modern public spaces invite people-watching in grand style (below left); modern L-shaped rooms provide sitting/meeting space out of view of beds.

Maison de Ville, New Orleans: Cloistered courtyard with cast-iron fountain (below center) and bedrooms furnished with 18th- and 19th-century antiques give historic French Quarter flavor to a quiet hideaway.

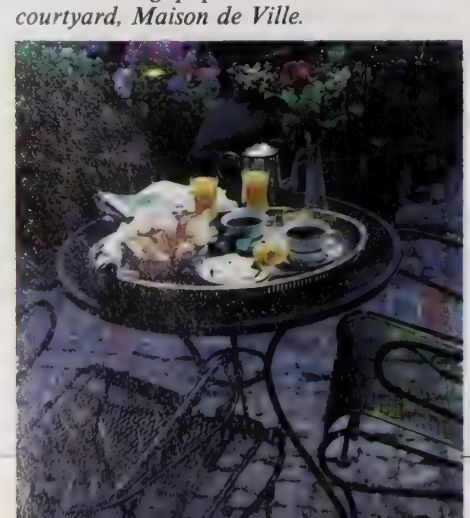
Sonoma Mission Inn, Sonoma, California: Muted solid hues and custom furnishings provide serene background throughout; stacks of white-white towels and softened canvas fittings are bedroom accents (above left).

Mayfair Regent, New York: A cozy English feeling sets the tone in lobby-lounge (top); stocked bars, wooden hangers, hand-held showers please in rooms.



Elegant columned arcade with Gothic-inspired marble floor at the Parker Meridien, left. Design, Tom Lee Ltd.

Croissants, chicory coffee, fresh juice, and morning papers served in the courtyard, Maison de Ville.



Twig lawn chairs offer a spot to curl up with a book outside the Sonoma Mission Inn.



John Vaughan of Russell MacMasters Studio, Billy Cunningham, Joshua Greene, Alexandre Georges

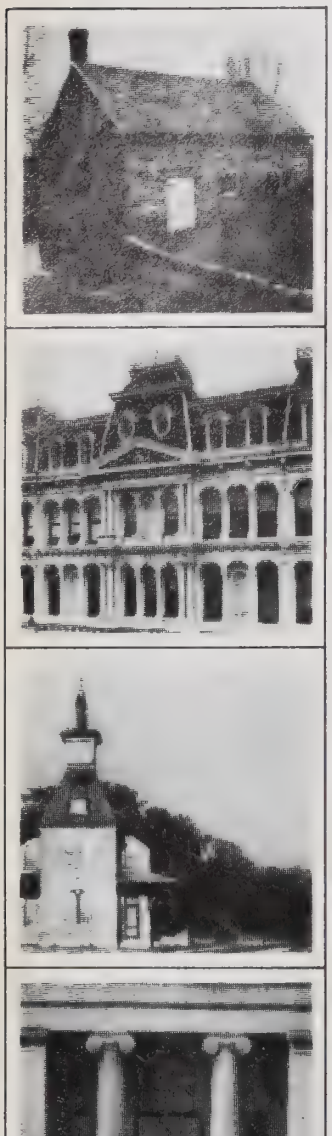


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National Trust for Historic Preservation, Department 0605, 740 Jackson Place, NW, Washington, DC 20006.

Guarding America's Heritage

How people put home into hotel rooms

"When I'm in a hotel for any length of time, I usually buy something—a picture, an object—something that I'll take with me, of course, something that I truly covet. And I never hesitate to send flowers to myself."—**Bill Blass,** fashion designer. "Except for slews of family photos, I don't 'decorate' hotel rooms. I'm always ready with my sponge and can of Ajax, though, even in the finest hotel. I can't help it, my heritage is scrubby Dutch."—**Blythe Danner,** actress. "A carton of Tab, a picture of my husband, and a heavy bathrobe to answer room service in help me feel at home."—**Dorothy Hamill,** skating star. "I have never been able to do a successful hotel room."—**Philip Johnson,** architect.

"I leave some of my dresses out—they look like fabric paintings. And I drape chenille and Lurex thread scarves over sofas and chairs."—**Mary McFadden,** dress designer. "Bringing tapes and a recorder enables me to do aerobic exercises in my room."—**Ginny Hounsell,** Radio City Music Hall Rockette. "I remove the things I don't like—ugly ashtrays, fake paintings, pillows like cardboard—and put them in a closet. I replace them with nice magazines, flowers, a beautiful book or two, Porthault pillows."—**Hubert de Givenchy,** couturier.

Home to me is sound, so I always bring music. And I move the bed against a wall, adding pillows to make a couch."—**Geoffrey Holder,** actor, choreographer. "I leave hotel rooms completely alone; I like their freedom and anonymity."—**Vincent Fourcade,** decorator. And, from actress **Tammy Grimes:** "I pack what I need and love: a mirror to put in the sun for makeup, a coffee grinder and beans, a green Rigaud candle, my 20-year-old slippers."

VALERIE HAVAS

Painted finishes—they're news once again

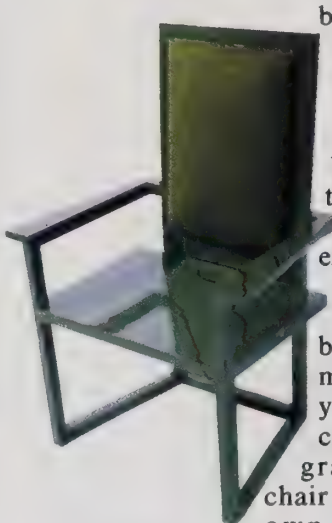
The ancient art of the painted finish is staging a comeback. Decorative and fantasy treatments ranging from glazing to faux marbre to simulated sharkskin are appearing more and more often in spare modern interiors, busy English country rooms, wherever a touch of color, pattern, or whimsy is welcome. Showcasing the revival is the annual Isabel O'Neil Foundation benefit auction. Items donated to the foundation receive new finishes chosen by top designers and executed by members of the Studio Workshop founded by O'Neil, the late master finisher. This year's creations included Juan Montoya's gray-green lacquered chair (a prototype of his own design), William Turner's frieze-adorned table in terra-cotta "Pompeian" finish, and Mark Hampton's gilded chair with "bamboo" legs, black and red lacquer highlighting, and chinoiserie chintz. V.H.



Mark Hampton's Regency-style chair gone Oriental;

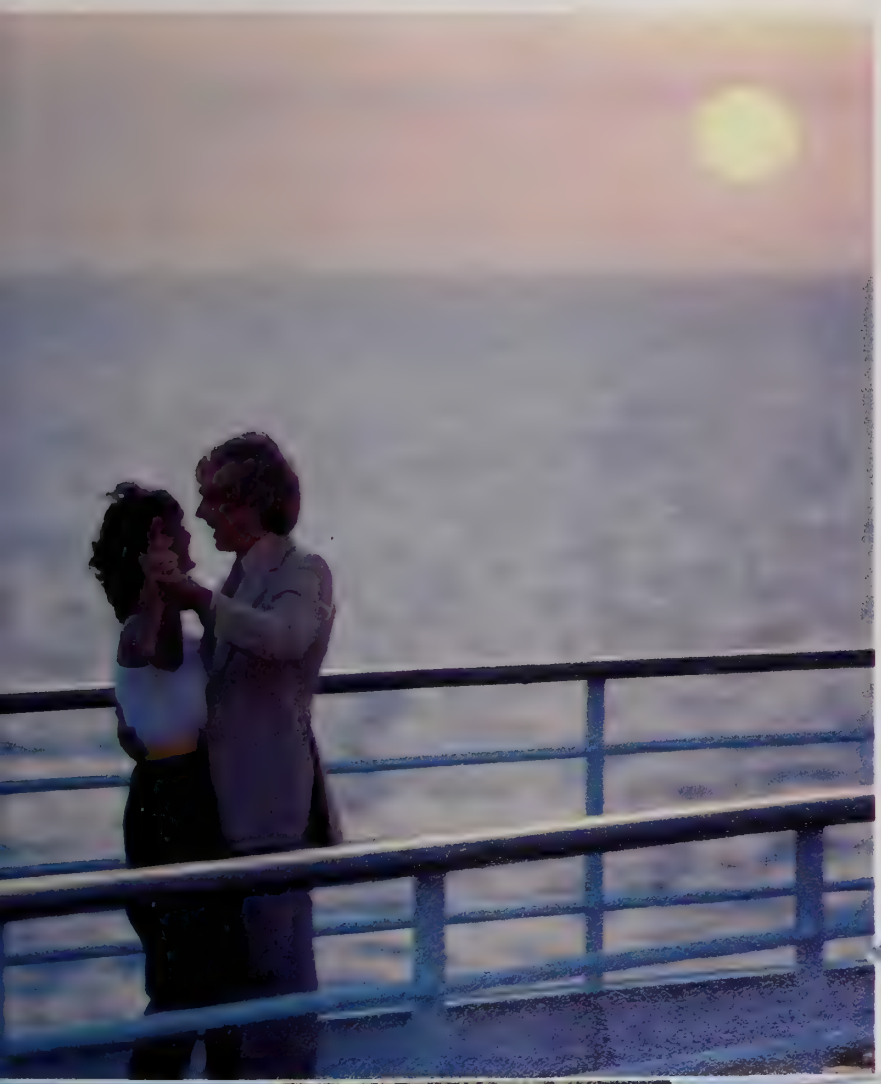
William Turner's neoclassical table





Juan Montoya's suede lacquered chair in the Arts and Crafts style

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It'll be time well spent.

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Edited by Diane Welebit

DUTCH BIKE HIKES

Bikers find that Holland's flatness is one of its most endearing characteristics. They also appreciate its network of bike paths (no cars allowed)—the most extensive of any country in the world. And biking through Holland allows the traveler to see the small towns and hinterlands of the country, much of it off the regular tourist route. International Bicycle Tours, together with KLM Royal Dutch Airlines, has created a variety of bike tour packages for exploring Holland. The bike tours, often led by English-speaking Dutch teachers, are designed so that the scenery on your route changes frequently—from dense forest to lakes to moors to farmland to an 11th-century village to the bustling city of Amsterdam. You can choose from a variety of tours designed for families, for those over 50 years old, and for other age groups and also special interest tours—next May and June IBT and KLM will offer garden tours of Holland led by a horticultural expert. For additional information write to: International Bicycle Tours, Inc., Dept. HG, 12 Mid Place, Chappaqua, N.Y. 10514.

Holland's flat terrain is perfect for biking



GLASS LOOKING



A plaque (ca. 1888) by Ludwig Kny, part of the Corning Museum's cameo glass show.

The outside wall of the Corning Museum of Glass is a silvery glass ribbon, reflecting the tree-covered hills that surround this quiet spot by the Chemung River, just south of New York State's Finger Lakes. It is a new structure, designed by architect Gunnar Birkerts and built in 1980, that allows more of the museum's glass objects to be displayed than previously.

In existence since 1951, the museum has the most extensive glass collection in the world. And it is the collection itself that gave the building its form, which from above looks like a huge jigsaw puzzle piece, its nubs and curves being galleries and corridors that organize the glass into a story—the entire 3,500-year history of glass—that even a newcomer to the world of glass can understand and appreciate.

The chronologically arranged collection begins with ancient Egyptian glass. In the first gallery you see examples of core-formed glass and a movie that shows this process, in which strands of hot glass are wound around a core of dung and clay. In the last gallery you see an up-to-the-minute exhibition of contemporary glass representing artists from all over the world. A total of seven galleries breaks the collection into chapters on the history of glass, such as the invention of glass-blowing in 50 B.C. and, almost 1,900 years later, pressed glass—an American innovation. For a quicker tour of the museum, you can sidestep the galleries and just follow the wall lining the main corridor, which displays an abbreviated version of the collection. And for a *very* breezy look, you can limit your visit to the 12 masterpieces that stand in the middle of the main corridor, each *(Continued on page 46)*

FLAPPERS AND REFURBISHERS

Louisville's Seelbach Hotel had its first heyday from its 1905 opening through the high-spirited 1920s—F. Scott Fitzgerald refers to it in The Great Gatsby. *From the market crash until it closed in 1975 the Seelbach declined, and modernizations done in the 1950s—marble and artwork plastered over, ceilings lowered—extinguished whatever grandeur had remained. This spring the Seelbach reopened after a $24 million restoration. A mahogany and beveled-glass ceiling once more looms over the marble-columned lobby, the murals by Arthur Thomas again dignify walls from which layers of plaster and paint have been removed, and the 324 guest rooms have been refurnished with 18th-century reproductions. Not only the architecture but also a way of hotel life has been restored: afternoon tea is served, shoes left by your door are shined overnight, dance music is played in the hotel's greatest treasure: a Rathskeller with walls and ceiling entirely of Rookwood Pottery tiles and pelicans. More information: (502) 585-3200.*



Rathskeller in Louisville's Seelbach hotel

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continued from page 44

representing the very best produced by a certain period.

Scholars spend weeks at the museum studying the glass and the library that forms the hub of the museum, but even the casual observer can be riveted for an entire day exploring the galleries, discovering curiosities such as a glass harmonica that produces an eerie version of Mozart's Adagio in C Major (Franz Mesmer, as in "mesmerize," used the instrument's haunting sounds as an aid in hypnosis). Unbelievably real-looking are the glass flowers and marine animals, including an octopus, made by the process of lampworking, a technique mastered only by one German father-and-son team. Also in the museum are ancient Roman and Persian masterpieces and a sizable collection of Venetian glass. The Venetians, one learns here, were so protective of their glassmaking secrets from the 12th to 17th centuries that glassmakers who attempted to leave the island of Murano, where the glass industry is situated, were tracked down (one was pursued as far as Prague) and if captured were punished by death. More to marvel at: a glass table made for Czar Alexander I; magnificent Clichy, Saint-Louis, and Baccarat paperweights; cut glass; engraved glass; enameled glass; Chinese snuff bottles; and Art Nouveau glass, including an enormous window that depicts a view overlooking the Hudson River, designed by Louis Tiffany to fit in the window of a house with the same view.

Every summer the museum prepares a different special glass exhibition in a separate gallery (the museum's permanent collection remains in place). This year it's *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, a superb one-time-only show on display until November 1. Next year the museum plans a show of pressed glass and in 1984 a show of the glass of Emile Gallé.

The museum is largely funded by The Corning Glass Works, which has its own exhibition spaces adjoining The Corning Museum of Glass (the entire complex, which includes the museum, is called The Corning Glass Center). The Hall of Science and Industry shows different types of glass and explains how they're made, and the Steuben Glass factory, where you can see the glass as it progresses from a red hot gather to being deftly blown and shaped and finally polished and engraved. Also on the premises are stores with Steuben and a good selection of contemporary art glass for sale. More information on The Corning Glass Center: (607) 974-8271.

After seeing the glass-related things in Corning, make time to visit the Rockwell Museum, which has the largest collection of Western art in the Eastern United States, installed in a newly restored Romanesque-style Victorian building. Included in the collection are works by Charles M. Russell, Frederic Remington, Albert Bierstadt, plus Indian crafts and artifacts, antique toys, the art glass of Frederick Carder, and a mini-theater showing old Westerns. Also visit the Benjamin Patterson Inn, a restored 1796 tavern that is open to the public. And walk down Market Street, Corning's main street, restored to its turn-of-the-century appearance and listed on the National Register of Historic Places. **Where to stay nearby:** The Rosewood Inn, a bed-and-breakfast inn: (607) 962-3253; or the Corning Hilton Inn: (607) 962-5000.

AMISH COUNTRY INN

The scent of eucalyptus fills the wide center hall, an antique pie safe stands on the polished wood floor, an herbal wreath hangs on the parlor door—this is Cameron Estate Inn, a three-story red brick Federal house dating from 1805, 11 miles west of Lancaster. Now a National Historic Landmark, it was transformed last year into a tranquil country inn. Once the homestead of Simon Cameron, a crafty Pennsylvania politician who became Lincoln's first Secretary of War, the inn commands 15 acres of lawns, gardens, and hilly woodlands amid lush Pennsylvania Dutch dairy farms. It is a haven for those who travel to Amish country for fall leaf weekends and year-round antiquing. An enclosed veranda overlooks a lawn, with enormous oaks, spruce, black walnut, and chestnut trees, that slopes down to a trout stream where guests may angle for their dinner. A low stone footbridge over the stream leads to shaded footpaths that wind among Queen Anne's lace and violets. All this is in the shadow of 18th-century Donegal Church, where in the Revolutionary War tradition of the Witness Tree farmers pledged their allegiance to the new country. Six of the 14 spacious rooms have working fireplaces, several have fourposters or brass beds, and all are air-conditioned. The kitchen serves a new light American cuisine with a country French accent and welcomes nonresident guests for lunch and dinner. Information: Cameron Estate Inn, R.D. 1, Box 305, Mount Joy, Pa. 17552. (717) 653-1773. □ JOAN SCOBEY

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Scanning the succulents

Diverse as can be, in shapes ranging from handsome to outrageous, succulents make eye-catching house plants

By Richard Langer

Succulents. The very word conjures up delight.

Of all the striking succulents there are, the jade plant, *Crassula argentea,* is probably the succulent that is most known and grown. But if you want something a little more unusual and just as easy to grow, try *C. falcata,* the scarlet paintbrush, in England known as airplane propellers because of their oddly twisted leaves rising in a single silvery rank around the main stem. This species has the most brilliantly colored blooms of all the crassulas. As well as being impressive, the large powder-puff-like trusses of scarlet flowers are long-lasting.

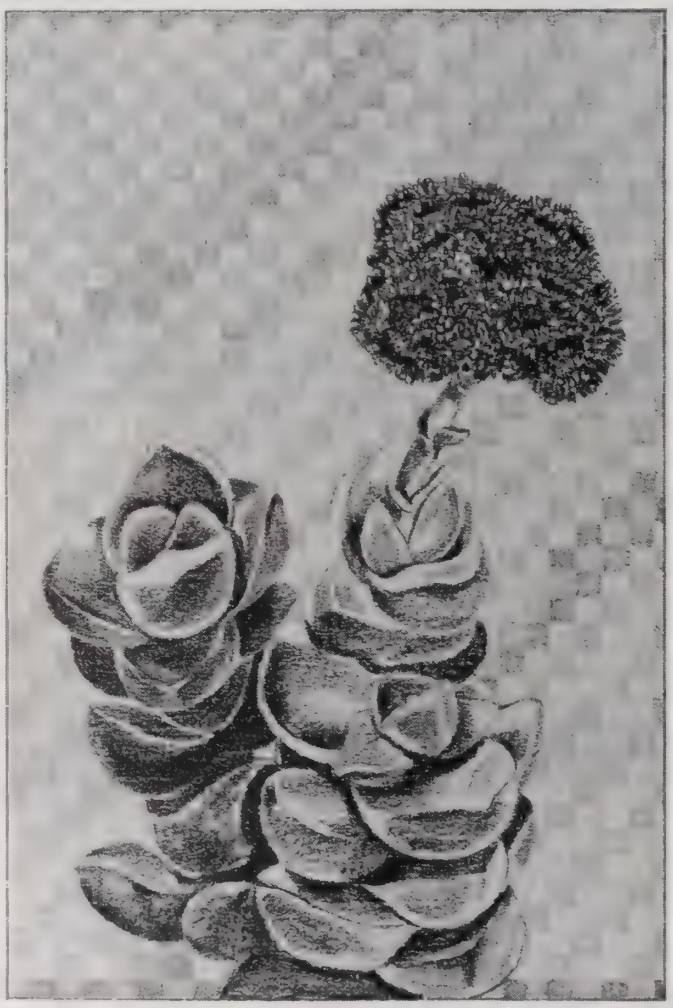
C. hemisphaerica compresses its leaves even farther than the scarlet paintbrush does, so that they grow like a mound of pancakes on top of the soil. A long thin stalk eventually rises from the center of the mound, to become covered with tiny white flowers that add annual variety to the plant's normally rather placid appearance.

A totally different shape is presented by *C. lycopodioides.* Very slender stems, almost leafless-looking, rise upright, candelabra fashion, from the soil. The tiny scalelike leaves, flattened to the stem as they are, have given rise to many popular names, from rattail to the more attractive nomenclature of toy cypress, princess pine, and watch-chain.

For some reason, crassulas lend themselves to descriptive names, and *C. perforata* is no exception. Commonly called string-of-buttons, the plant does indeed resemble a long chain of rather oddly shaped buttons. Twin leaves grow in apposition, so tightly joined at the center stem that they look more like single leaves threaded onto a string.

It is the great variety in shape and form to be found among the crassulas that makes them such remarkable additions to interior design. Rarely do any of the species exceed 3 feet in height, and yet the sculpture their leaves create makes them natural center-stage specimens whether grown as individual plants or in a grouping. And their ease of care fits them right into even the most hectic schedule.

The soil for crassulas should be heavy but loose, which means providing a good measure of sharp sand in their mix. With this addition, almost any potting soil will do as long as you follow some oddball potting practices. For instance, when you pot up your house plants, you no doubt firm the soil thoroughly and drench the whole pot to settle the plants into their new quarters. In the case of succulents, you do the exact opposite. That is to say, you do very nearly nothing—and you have to do it only once every three or four years.



Sickle-like leaves, cluster bloom of Crassula falcata

Merely fill a well-crocked pot to within an inch or so of the top with soil. Then set the shallow-rooted succulent on top of this bed. Pour enough soil over the roots to cover them, but make sure you don't bury any part of the plant's stem, or you'll be asking for a fatal case of rot. Don't tamp the soil down. If the plant is too top-heavy to sit upright by itself initially, put some stakes on four sides to support it until the roots dig in. Then put the plant in a sunny spot for two or three days. When it has recuperated from its transplant and all of its mild bruises have healed, water it lightly. After three weeks or so, water it heavily enough so some excess runs out of the bottom of the pot into a saucer beneath.

Let the soil dry out almost entirely before you douse the plant again. This is the regular watering schedule for the succulents, and with plenty of sunshine plus some balanced fertilizer during the spring and early summer growing season, it's really all the care that crassulas need.

The same holds true for other succulents, the *Ceropegia* vines, for instance. *C. Woodii* from Rhodesia, known as string-of-hearts or the rosary vine, is composed of long filaments threaded with silvery gray heart-shaped leaves and occasional small bumpy balls known as propagules, which, as the name implies, are useful in propagation. Simply snip off a stem of *C. Woodii* on which a propagule is growing, half-bury the ball in soil, pinning it down lightly with a bent paper clip, allow the rest of the vine to dangle over the edge of the pot, and, left undisturbed, it will take root by itself with no further attention.

This is very handy, since most pots of *C. Woodii* tend to be a bit sparsely planted when purchased. Don't be afraid to increase the pot's population density by adding a dozen or so cuttings during the growing season. You'll end up with a full cascade that eventually will spill *(Continued on page 50)*

Karen Lee Grant

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continued from page 48

out and down as much as 3 feet from the pot's edge. Pots hung at either side of the window make for a lovely set of living gossamer curtains.

Other ceropegias are less readily available but worth pursuing. The ones most likely to be found include *C. Barkeyi,* more of a scrambling grower than a candidate for a hanging pot, and *C. stapeliiformis* and *C. Sandersonii,* both of which prefer growing up a trellis to hanging down in a free-fall form.

C. Sandersonii is particularly delightful. Its common names, umbrella flower and parachute plant, derive from the large white flowers, by far the showiest in the *Ceropegia* genus. Nearly 3 inches long, the blossoms flare upward to form a canopy edged with vibratile, or dancing hairs. They're not lively enough to polka all night, but they appear to move slowly, and in fact they do.

Sedums, that group of succulents which includes the classic garden stonecrops and other hardy succulent plants, have the same linguistic root as sedentary, from the Latin *sedere,* to sit. I'm not sure whether the derivation has to do with some of the plants' rather slow growing habit, which makes them seem to just sit there, or with the fact that the plants will sit down and grow wherever a leaf falls and there's a little soil.

Whatever the case, their surprisingly brittle growing habit is something to watch out for. Brush against a sedum, and chances are a leaf will fall off. Let the leaf lie on the soil of an otherwise bare pot—or one full of plants, for that matter—and it will soon take root and grow into a new plant: Break off enough leaves, and you'll soon have hundreds of new plants if you don't have the heart to throw them out.

Hardy sedum varieties can simply be planted outdoors. *Sedum acre, S. album, S. hispanicum, S. oreganum, S. rupestre,* and *S. spathulifolium* all do well in the rock garden, between paving stones, or as flower borders. They do equally well, of course, in pots around the house. Even tender varieties such as *S. Palmeri* from Mexico with its blue-tinged foliage and bright yellow winter-blooming flowers, and the ever-popular *S. Morganianum,* or burro's-tail, can be grown outside given certain precautions.

The only element that stands between you and growing these tropical or semi-tropical succulents outdoors is the temperature. If you live in a frost-free area such as Southern California, you'll find the succulent family as a whole adapts itself well to outdoor cultivation—so much so that the jade plant, treasured as an exotic parlor plant in more northern climes, can be grown as a hedge much in the manner of privet in colder regions, though the jade plant hedge will grow considerably more slowly.

In cooler climes, the trick to growing tender succulents outdoors is to bring them in before the first cold snap. A summer vacation in the sun will make the plants grow more robustly than ever indoors, but they must not catch a chill.

Trailing varieties such as *Sedum Morganianum* and *Ceropegia Woodii* are best left in their pots when taken outside. The other succulent specimens can be set out directly in the garden if you want to add an exotic touch to your flower beds. But plan ahead if you take this route. Dig a hole twice as wide as the root ball of your potted plant. Then knock the plant out of its pot, put the root ball in the middle of the hole, and fill the remaining space with fresh potting soil. The transition from potting soil to the firmer soil of a garden is not something the plants take to gracefully.

They take even less kindly to garden soil when the time comes to dig the plants up again in late summer. The best of garden soils usually makes very poor indoor potting soil. Taking the simple springtime precaution of preparing for plants' eventual transplant to the great indoors almost assures you of success in moving your plants safely from house to garden and back again. □

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Asked what distinguishes home design in the '80s from that of the two previous decades, **Tiffany's John Loring** says, "The new use of **architecture as art and art as architecture.**" If the '60s was an era of hanging enormous paintings on huge white museum-sized walls, the '80s is a time when **the use of architectural details has supplanted paintings as a source of visual drama.** "In the '60s, if you had museum-sized walls, it was logical to buy from such artists as Morris Louis, Jules Olitski, and Kenneth Noland, who turned out lyrical abstract paintings that filled whole walls. But if you didn't have a major painting, you couldn't live up to a museum wall. Smoothing out walls and making everything big and white sometimes just made a room boring. So **maybe modernism has passed,** its art has become unattainable, and architecture—its language of details—has become more interesting. **Walls can have adventure, relief, and texture** if they're *(Continued on page 58)*

THE DECORATING BEAT

Scenting the home...Gene Hackman's villa...architectural details as art...today's most popular furniture

By Elaine Louie

Style can be in the clothes you wear, the food you eat, and also the fragrances that emanate not just from your skin but also from your pillows. Some designers, such as **Oscar de la Renta,** are making **home fragrances,** having discovered that the personal fragrance market is literally saturated. Others scour **jewellike ateliers that sell fragrances** in Paris and London, as well as **florists and supermarkets to give their rooms a singular aroma. Juan Montoya** has an enormous 4-foot-wide Oriental urn in which he has planted a **ficus tree in a bed of eucalyptus leaves.** "When you water the tree, it gives moisture to the eucalyptus and makes it fragrant." **Kallef Alaton** uses either a **Guerlain scent** that he brings back from Paris or **fresh flowers**—"tons and **tons of roses or peonies.**" **Keith Irvine and Thomas Fleming** are advocates of the **scented candle,** as are **Michael La Rocca** and **Angelo Donghia.** Most of them favor the **green Rigaud candle. Ron Wilson** buys 2 pounds of **fresh lemons, which he heaps into a bowl** and places on a table or piano. "The scent lasts about five days." Afterwards, they can always be squeezed. **Mario Buatta** buys **Agraria's citron scent in fat sachets,** which he puts **behind sofa pillows.** "When you sit down, you get a whiff." The flaw with all these fragrances, however, is that they are ephemeral and demand constant replacement. Designers are looking for a trick to make a fra-



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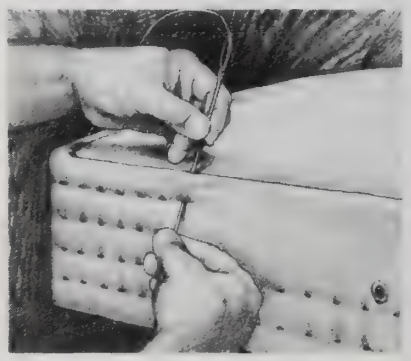
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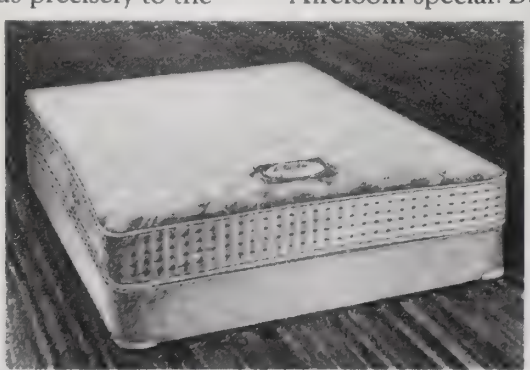


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DECORATING BEAT

continued from page 54

not just treated as a limit or background. **Architectural details cast highlights and shadow.** Creating a niche in a wall can give depth to a room. The reveal of the door, if it's colored in pastels, can be aggressive. **Painting out the details is out.** Painting in the details is in."

Furniture, like celebrities and clothes, has its moments in fashion. Four leading showrooms tell **which pieces of residential furniture are selling best in 1982 and why. Pat Hoffmann of ICF** says that for the homemaker, their most popular package is the **kitchen designed by Luigi Massoni,** which has been available in the United States only for a year and a half. One of the few **high-style kitchen systems around,** it has a **smooth, immaculate exterior,** comes in **an excellent array of wood and glossy finishes,** and has every convenience desired. At **Knoll International, Beau Genovese** says that the two **best-selling collections are Mies van der Röhe** designs from 1927 to 1931 **including the Barcelona chair,** and **Joe D'Urso's high tables for dining and conference rooms, sofas wide enough to be used as beds, and low, mobile tables.** Genovese says, "There's always that group of people, no matter what the fashion, who want the classics—and Mies is classic. Then there are people who want the newest look, so they get Joe D'Urso, but what they're doing is using Mies with D'Urso." He adds, "The **Saarinen womb chair** is beginning to sell at a more rapid pace, and there's a return of **the very leggy look of the '50s.**" **Stendig's Elaine Caldwell** says that their **number-one chair is the Thalia side chair,** designed by **Annig Sarian,** which has a **Deco-influenced curved natural wood or lacquered beech frame.** The **best-selling table is the Piediferro,** which comes round, square, or oval, with a pedestal base that looks like a flattened four-sided pyramid. "The table has **a high-tech influence,** and wouldn't adapt to a Louis XVI room, but it's basically a transitional piece, says Caldwell. She reports that **neutral and primary colors are the most popular,** with the primary ones becoming more important. **AI's Stephen Kiviat** says his **best-sellers are the Mario Bellini Cab chair,** an arm- or armless chair made of a **steel frame covered with a zippered leather cover,** designed in 1977; **Bellini's Char-a-banc modular sofa;** and the **Frisbi hanging lamp by Archille Castiglioni,** which gives off direct, diffuse, and reflective light simultaneously. Kiviat says, "The strongest shift in buying patterns is that **people are using modern furniture with transitional design.**" □

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ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •



Festive mobiles have American Indian motifs

INDIAN MOTIFS PACK A BIG PARTY PUNCH

Stylized American Indian motifs painted onto large canvas mobiles and hung from the Santa Monica Civic Auditorium's cavernous ceiling, *left,* made bold party camouflage for the one night of the year the auditorium goes into disguise for a good cause. The SHARE extravaganza, a yearly benefit for exceptional children that's well supported by the motion-picture industry, is a party of parties, full of ideas that can be adapted. Invitations with the Indian from the Indian-head nickel on the cover went out from chairman Joanna Carson, her husband, Johnny Carson (the M.C.), and a starry committee. Western/cowboy dress was required, a costume easy to put together in Los Angeles. Party tables followed suit with birch baskets filled with moss and planted with cacti, *above.* Decorating chairman Marilyn Katleman's volunteers helped designer Dennis Wilcut paint his mobiles and hang them. Once in place, they did a slow dance in the breeze of the air-conditioning for the delighted guests, a cast of thousands seated below.

Tall branches at basket corners trail thongs tied with feathers, by The Flower Basket, L.A.

INGENIOUS BOUQUETS

Especially outdoors, bouquets seem to improve the more amateurish and spontaneous they look. Often flowers spilled down the table center in a spiral of green leaves and blossoms make the right uncontrived impression. But if your bouquets belong in a container, consider a collection of colorful ceramic pitchers. Mrs. Kevin Cox Vanderlip of Palos Verdes, California, found hers on trips to France. In them she stuffs many-colored geraniums, fat dahlias, and overblown roses, and covers a long wooden table with a blue-and-white cotton cloth, adds cobalt-blue glasses.

BASIC BLACK

In recent years, the most popular things for the table have all been either all white, blue and white, or had white backgrounds or handles. Now it's interesting to watch a reaction set in. Increasingly, the new neutral seems to be black: all-black place plates, black borders on plates, black-handled flatware, even black linen napkins. How to use black to update an old scheme: your grandmother's scalloped-edge, short white cloth, red coasters, white plates, white linen napkins, and big-scale stainless steel forks, knives, etc., with black handles.

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Here's Sears Best quality, with solid oak doors, frames and drawer fronts. Sides are hardwood veneers. Finishes are hand-rubbed for glowing luster. To make any size bathroom a new delight, choose from our contemporary "Pure & Simple" collection (main illustration), our airy Oak finish and Cane Bath (upper inset), or our rich Dark Oak finish Bath (lower inset). These three beautiful styles of The Total Bath mean you get both selection and savings. And everything shown here is available at Sears.

Vanities. All three styles are available at the same low prices. Lavatory tops and faucets not included.

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30-in. Vanity. Not shown. Now $149.99. **Save $50.**

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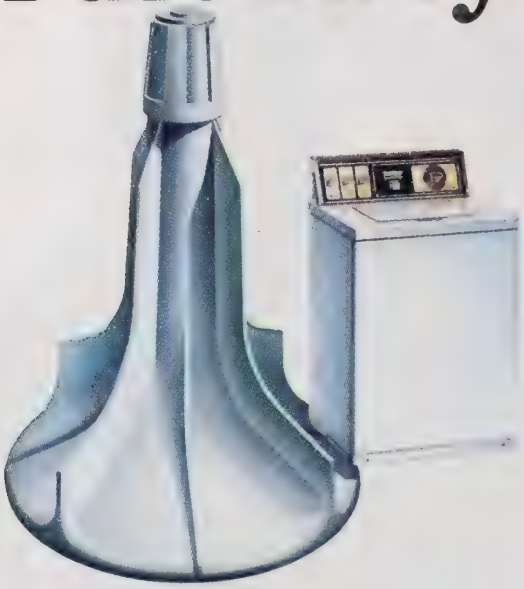
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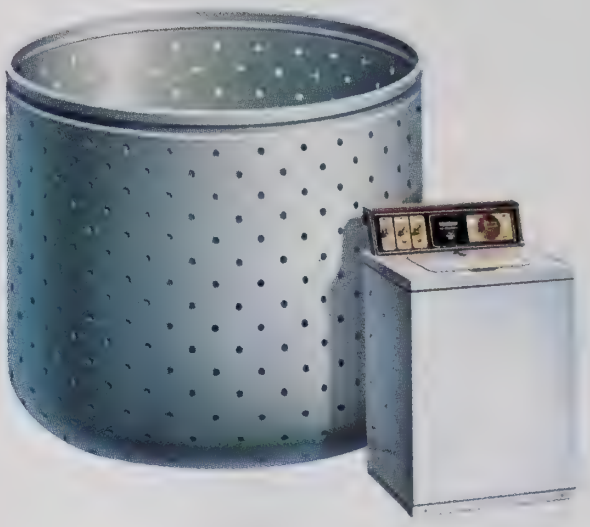
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DEAR H & G

continued from page 32

The following facsimiles of 1870 books are available from The American Life Foundation, Box 349, Watkins Glen, N.Y. 14891: *Victorian Landscape Gardening (Jacob Weidenmann's Beautifying Country Homes),* $10 ppd.; *Victorian Gardens (The Art of Beautifying Suburban Home Grounds by Frank J. Scott),* $27 ppd. the 2-volume set.

Q *Where can I find good-looking wooden steps for a home library? A wooden game table with built-in backgammon and chess boards?*
—T. B., Scarsdale, N.Y.

A The Kittinger Co. of Buffalo, N.Y., makes two styles of spiral library steps and a "Pembroke" game table reproduced from a Colonial Williamsburg design. Thomasville Furniture has just introduced a set of folding rectangular steps (#F600-627) and a game table (#F400-150) in its import line. Your local furniture store should be able to obtain further information for you.

Five different library steps and three game tables are available—through interior designers, architects, or department-store decorating services only—from Smith & Watson (305 East 63rd St., New York, N.Y. 10021; catalogue $8).

Thomas Jefferson designed a telescoping library ladder for George Mason of Gunston Hall, and you can order a handcrafted reproduction (in walnut or cherrywood) from the Alexandria Bicentennial Museum Shop, 201 South Washington St., Alexandria, Va. 22314 (free pamphlet).

If you have an expanse of high built-in shelves, you might consider a rolling ladder on rails: Suppliers are listed under "Ladders" in the yellow pages of New York and other large cities.

Q *Our Eastlake chairs badly need reupholstering. I've searched unsuccessfully for horsehair fabric. Do you know a source? —M.C., Galion, Ohio*

A We've verified that the following sources—cited in the latest (Sept. 1980) edition of *Fabrics for Historic Buildings* by Jane C. Nylander—still carry horsehair fabric. All sell only through interior designers, architects, or department-store decorating services, so it is better to have a designer or store inquire for you. The six are headquartered in New York City: Brunschwig & Fils, Clarence House, Decorators Walk, Lee/Jofa, Old World Weavers, and Scalamandré.

The 58-page Nylander paperback (Preservation Press) describes the fabrics often used in American rooms be-

Continued on page 66

IF WHAT YOU'RE PAINTING ISN'T ORDINARY, WHY SHOULD YOUR PAINT BE?



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DEAR H & G

continued from page 64

tween 1700 and 1900 and, era by era, suggests sources for reproductions. A copy is $9.45 ppd. (including $2.50 shipping and handling) from the Preservation Bookshop, National Trust for Historic Preservation, 1600 H St. N.W., Washington, D.C. 20006.

Q *In your June 1982 issue, on page 110, you mention that the bedroom curtains open and shut by remote control. Who made the controls?*
—M. O., New York, N.Y.

A The system was made by Automatic Drapery Controls, 2800 Neilson Way, Santa Monica, Calif. 90405. This firm sells through interior designers or window-decorating stores only, generally by special order.

Q *For years I've made a wonderful herbal skin freshener, following my English grandmother's recipe, which may interest your readers: Equal parts of witch hazel, rosewater, and elderflower water. Unfortunately my elderflower water source in the English Lake District has dried up. Is there an American one? —L.G., Woodbury, Conn.*

A You can special-order elderflower water from the Caswell-Massey Co., at $4 for 3 ounces, $8 for 8 plus shipping and handling ($2 or 10 percent of your order, whichever is greater). Write Caswell-Massey, 111 8th Ave., Rm. 723, New York, N.Y. 10011. Readers who cannot buy rosewater locally will find it in the Caswell-Massey catalogue ($1).

Q *Our Victorian house has hand-painted faux-boiserie in the paneled dining room. The room gets very little sunlight, and the paneling makes it look even darker. Is there any way to lighten the faux-boiserie?*
—J.D., Oakland, Calif.

A According to Richard Neas, a New York artist who specializes in trompe l'oeil (see some of his work in October 1981 House & Garden, page 182), you might be able to lighten the paneling merely by cleaning off accumulated soil, using a cleaner specifically designed for wood. Avoid cleaning solutions with water, which can ruin the finish or "raise" and roughen the grain of wood. Test cleaning method on a small, inconspicuous part of the paneling first.

Mr. Neas adds that painting the ceiling white, keeping windows as bare as possible, and using white or a light color on the floor can make a room seem brighter.

Beyond this, your only option is repainting the faux-boiserie with a lighter value of its present shade—work that generally requires a professional. □

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Super-smart storage space

A treasure chest of storage ideas discovered in a tiny New York City apartment kitchen



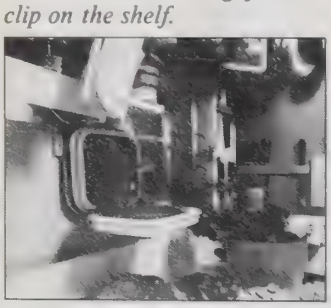
Above: *An ingenious dish rack hangs over the sink so dishes can drip dry, leaving the drainboard for large pots. Only service for three is stacked here; other dinnerware is in the adjoining dining room.*



"This is the best work kitchen I've ever had—I know just what I have and where it is"

When Anne Lanigan, *left*, redesigned her apartment kitchen, she wanted "a place for everything and everything in its place." Not an easy task when the room is only 7 feet long, 6 feet wide and storage space is a priority. But Anne, author of *The Yogurt Gourmet* and director of employee training for The Pottery Barn, knew what she wanted, and so with ruler in hand she "measured and figured" until not an inch of space was wasted. Dry goods are stored in glass jars or pretty tins on shelves above the counter, and shelves below hold a myriad of attachments and small appliances. Shelves were left open for both aesthetic and practical reasons. "I like visibility," says Anne about her neatly and snuggly stacked supplies. But also, the narrow aisle simply can't accommodate undercounter cabinet doors. "If I had to open doors," says Anne, "my fanny would be in the oven!" Everything that's not on shelves hangs instead. Cookware lines the far wall and swings from above the doorway. Utensils are arranged behind the stove and everyday gadgets hang from a strip of wood glued to the side of the refrigerator door.□ *By Emily Walzer. Editor: Barbara Portsch*

Below: *Hanging scale is out of the way and folds up when not in use. Memos hang from a clip on the shelf.*





Adjustable shelves for canned goods, above, are hidden underneath the counter and behind the chair, which also fits under the counter.



Above: *"I like one big work surface," says Anne about her 7-foot-long Formica laminate countertop. Chair double-functions as a ladder to reach storage shelves that go up and up.*

FACE FACTS:

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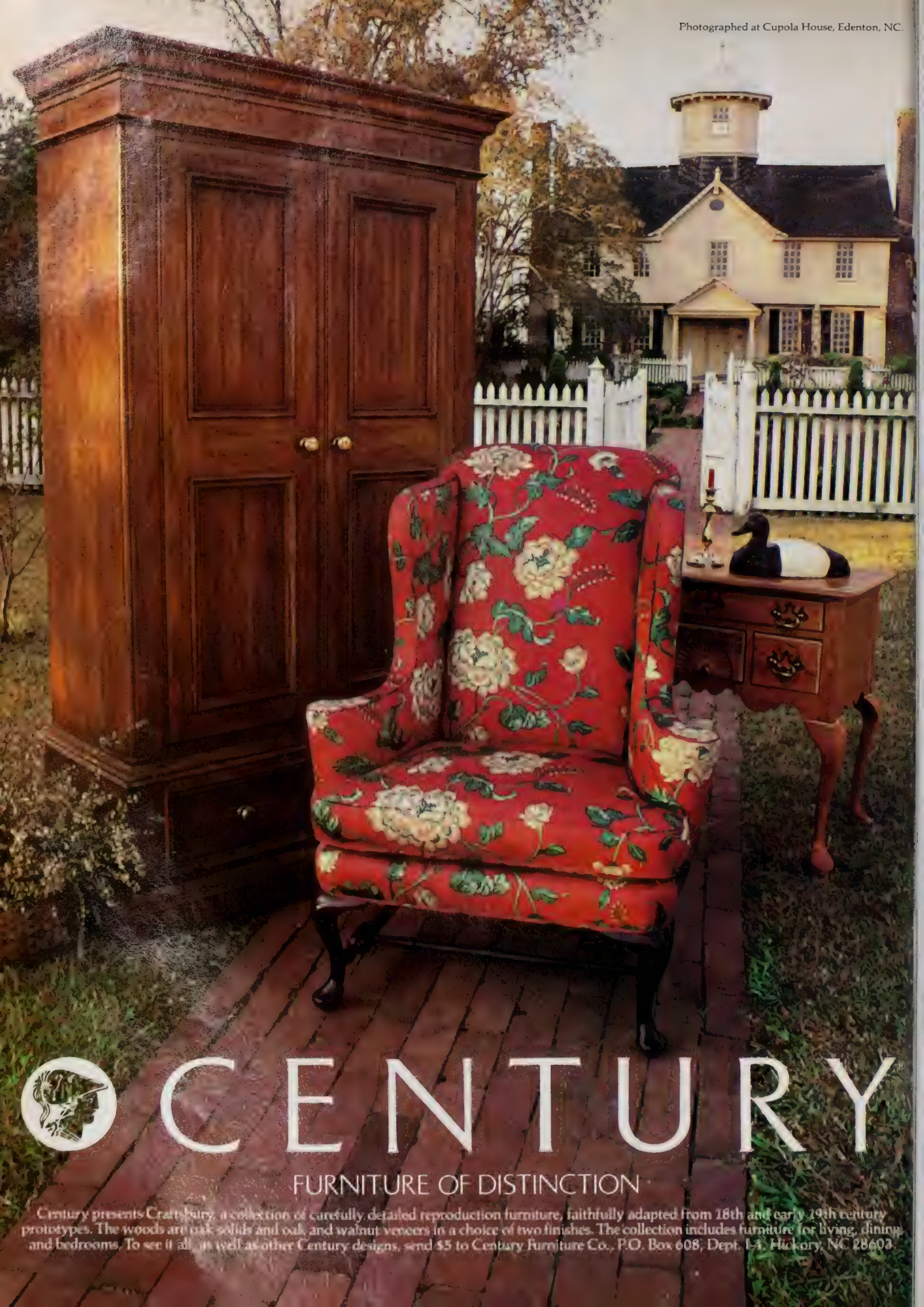




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Photographed at Cupola House, Edenton, NC.
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THE INTRIGUING TALES A HOUSE CAN TELL

At Colonial Williamsburg an archeologist steps in when a house is being restored and with the inner walls removed skillfully reads the scarred wooden skeleton. Exposing the old posts and beams serves the cause of restoration but is itself an adventure to the experts, for here is human history written in lumber: tool marks and nails that clearly state their age, changes in the size and location of windows and doors recorded by a nonuniformity in the wood or by obvious cuts and patches in the structure.

Those of us who live in houses or apartments with a past find signs of it without pulling down walls. Underneath the seven layers of linoleum (somehow it is always seven), and dating the kitchen addition, are World War II newspapers, brittle and brown but thrillingly legible. A diagonal razor slice through a doorframe's paint coats reveals a rainbow of taste changes. A cleverly mended but perceptible set of breaks in the baseboard shows where two rooms were made into one. Drawing a measured plan convinces us that a certain unexplained volume must have been a back stair.

Knowing the past life of a present home adds a dimension that is increasingly appreciated these days when even modern houses are conspicuously incorporating elements of earlier designs. In this issue in story after story owners insist upon honoring what their houses once were: In a one-time potato-farmer's bungalow turned country-stylish retreat, the ceiling's structural system and a large central chimney now stand uncovered. They are decorative and forceful, not as they were during the farmer's tenancy, but as they were during construction; no restoration, this, but a contemporary tribute to origins....In another, older farmhouse, it is the never-ending avocation of the people who now live there to learn as much as possible about the building's history. At this point, they have more relevant documents—survey maps, genealogies, clippings, contracts—than the local historical society, and there are very few gaps in a 248-year story. In their restoration, they were scrupulously respectful, insisting, for example, that replacement floorboards be the same age as the floors they went into....In a Chicago factory rehabilitated into avant-garde apartments, old timbers, maple floors, and steel windows were carefully protected and retained....And the British embassy in Washington, D.C., too, has a new identity, based once again on its distinguished original design. The story of a house can be dramatic or ordinary; it can shout or it can whisper; but it is there for those who look and listen.





Color Signals: Whites and Lights

DARING DECORATING
BUT PALE AND PRETTY

The room has many moods, depending on the season and the position of the sun or on the night lighting chosen by the occupants: just candles, or dimmer-controlled pink neon and pink bulbs in frosted fixtures. Whatever the mood, there is a shock of pleasure on entering, the certainty that you will be happy here. The sensation is one that the owners experience every day. "It doesn't wear off; we don't take it for granted. Our designer gave us exactly what we wanted."

The couple was so fond of the East Side New York town house, its history (Franklin and Eleanor Roosevelt were married here), and its location near Central Park that they were willing to take heroic measures to live in it. The top floor was for sale but was small and dark. The ceiling reached the floor level of the present sleeping balcony, seen reflected in the mirrored wall, *left.* Optimistically, the couple bought the apartment, applied to the city zoning board for permission to raise the roof 12 feet, and waited two years to receive it. That accomplished, they spent 14 months rebuilding. Eleanore Kennedy, their architectural and interior designer, planned every inch, and Ray Beech of Westchester Kitchens supervised the construction, which he began by gutting *(Continued on page 77)*

Adapted from Palladio's designs are balcony balustrade and its orchid-pink neon frieze, seen as a reflection. left. *Upholstery fabric is used with both right and wrong sides out. Frosted glass and frosted plexiglass appear in old lighting fixtures, new tables.*

Edgar De Evia



Two living-room corners are round: this one is curved by the moiré-covered banquette, the shape emphasized by the horizontal channeling of the back. A 60-inch-long oval of ¼-inch glass rests on a base of sandblasted plexiglass in the form of scallop shells. Base can be softly lighted. New oval windows are sound- and weather-insulated and deep enough to sit in.



Edgar De Evia

The inviting seating group floats in the center of the living-dining room, partly sheltered by the sleeping balcony. If needed, "tulip" chairs in wall-color move out from dining table. Among the curves: columns, sofa and chair shapes, spiral stair, corner behind stair, coffee table with plexiglass column legs, hanging fixtures, arched doorway at far right.



to the bare brick walls.

The new expanse of upper space makes a soaring ceiling for part of the living-dining room, and it accommodates a top story—a roomy open-walled bedchamber plus dressing room and bath—brightened by 6-foot-diameter round skylights and a 10-by-24-foot house-wide clerestory window.

The big spatial sweeps that Eleanore Kennedy planned contribute greatly to the apartment's sense of serenity and luxury, but the decoration carries equal weight. In a breakthrough for the designer, who describes her past style as "white wall, right-angle modern," she switched to a mode in which warm, delicate, monochromatic color bathes all the interflowing spaces, in which curves soften the lines, in which a few repeated classical motifs bring a resonating richness.

The living-dining area is a single large space that is doubled visually by a mirrored wall along the window side. This mirrored end of the room rises to the top of the added 12-foot-high volume, and through the clerestory that touches the ceiling the night sky and twinkling skyscraper lights add a glamorous depth.

One color theme, one style source, one dominant shape

The walls were painted three times before Eleanore Kennedy was satisfied with the beige/pink. "Pink is a dangerous color," she says. "It can easily turn cloying." The carpeting is another half-and-half color somewhere between plum and old rose.

The curves of the architecture—elongated porthole-type windows, arched doorways, rounded wall corners—are repeated in furnishings such as the dining banquette, oval dining table, and lighting fixtures. Classical elements include the column, the frieze, traditional moldings, and balustrade. □

By Elaine Greene. Editor: Kaaren Parker Gray





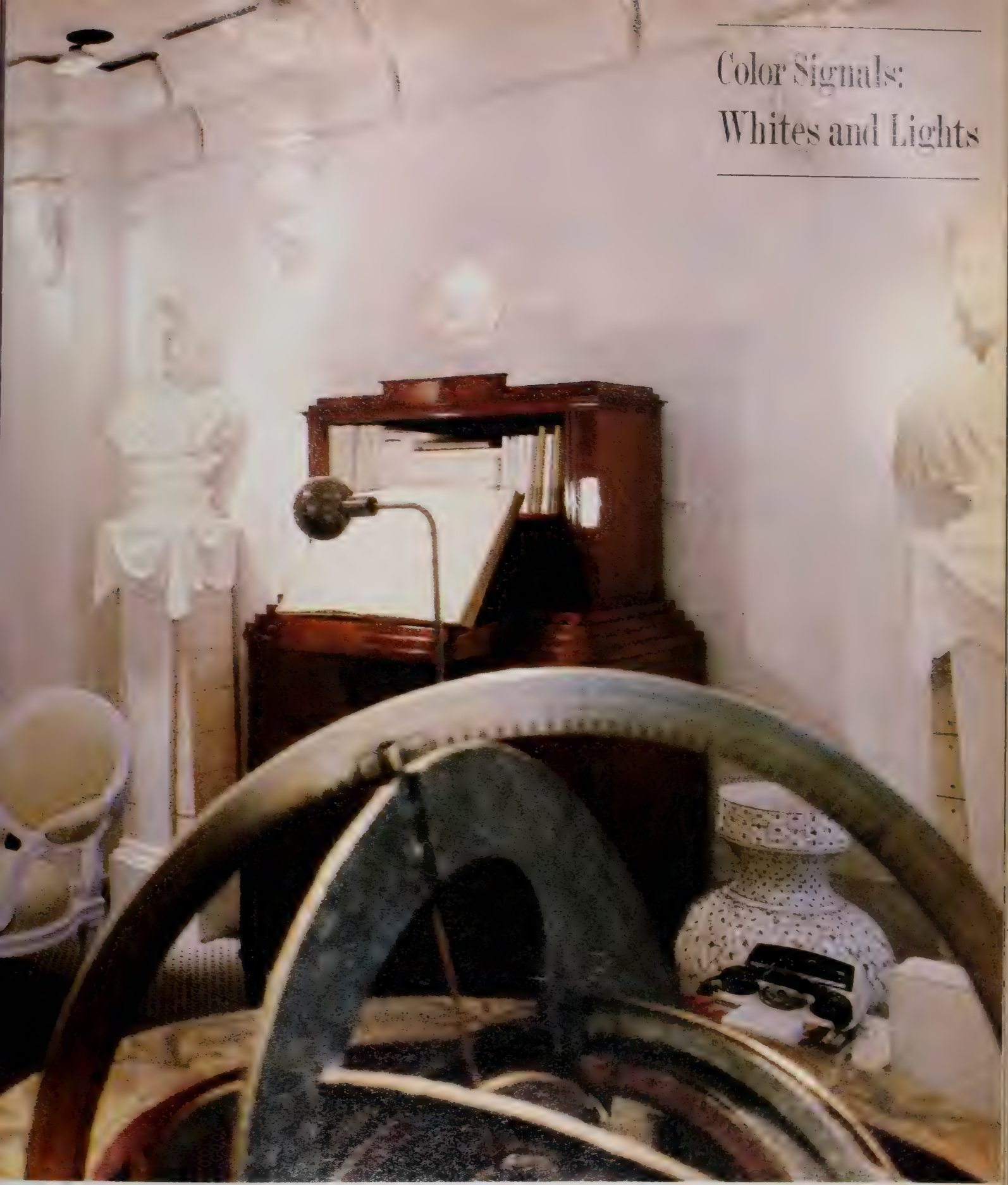
No detail escaped the attention of the designer. In the bedroom, opposite, the TV perches on a wood column, is swathed in moiré—the inspiration of someone thinking classically. All hardware is silverplated; no yellow metal is allowed.
Top: *Leaded glass oculus was custom-designed and built by Ellen Miret.*
Above: *On Fior de Peche mantel, new plaster relief based on old drawing.*



ROOM FOR THOUGHT

SUBTLE SURREALISM LENDS A LIBRARY NEW LIFE

Color Signals: Whites and Lights



David Massey

In 17th-century Venice, rare books were covered in white vellum. For the David Hicks showroom in Paris, Christian Badin took the tradition much farther—designing an all-white library where grand Renaissance proportions and props take on the startling aura of surrealism. Seventeenth century Florentine garden busts and a 20th-century Robert Courtwright mask on the antique Russian library chest stare out from their respective epochs. Blank sheets of handcrafted *papier d'Arches* watercolor paper cover the walls: Each sheet is glued about a centimeter shy of its edges so shadow plays around the perimeter. Sections of overscale cornice molding and consoles are spaced apart to accentuate their depth and the impermanence of the decoration—everything but the wall "papers" is portable.

In the foreground there are a 17th-century astronomical model of the heavens (an armillary sphere), a whorled ceramic orb, and an 18th-century telescope that is sheathed in vellum. Low-voltage spotlights keep the scene firmly fixed in the present.□ *By Margaret Morse. Editor: Jacqueline Gonnet*

Color Signals: Whites and Lights







CLASSIC CONTEMPORARY

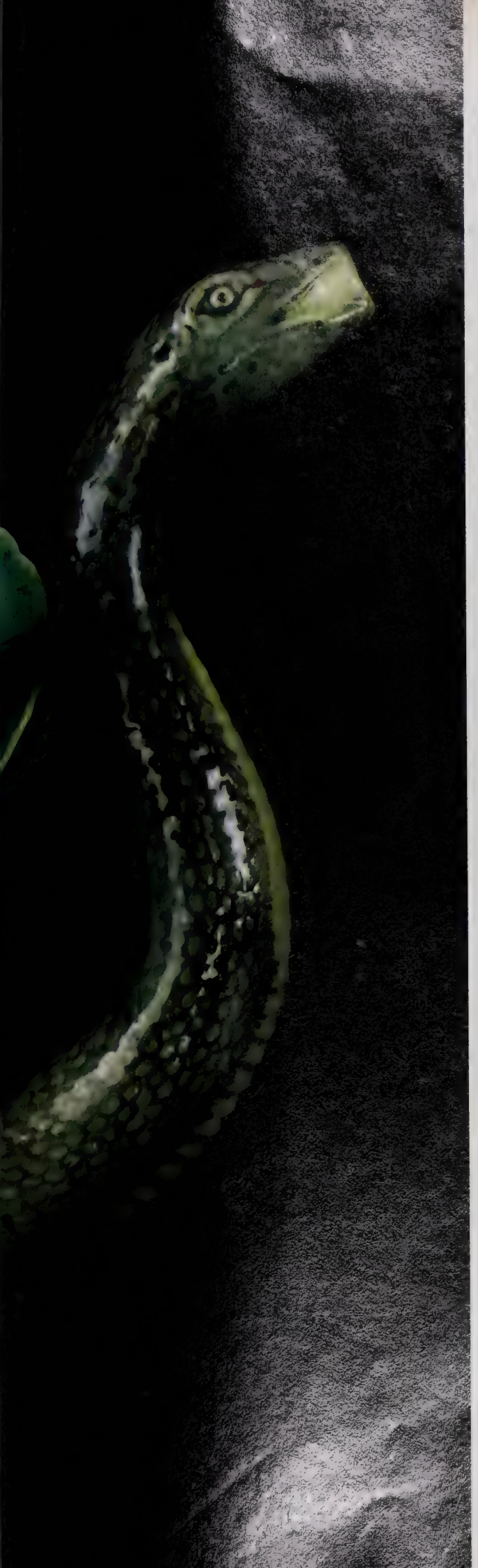
MINIMAL MEANS FOR MAXIMUM EFFECT

In the living room, left, a Sidney Butchkes painting hangs over an altarlike console holding Persian and Peruvian artifacts. The plates on the cocktail table are 50-cent finds from Fez. Above: The foyer's dim lighting makes a dramatic transition between two bright spaces—the building's public hall, Rey's living room.

Interior designers are no strangers to small city apartments. Many designers not only transform such places for their clients but also live in them themselves. Luis Rey of the New York firm of McMillen Inc. is one. He wanted a tranquil environment where he could rest his eyes—after a workday of patterns and colors—on his collection of primitive art. Another necessity was modular furniture he could move around to suit a schedule of frequent entertaining. Twelve seats covered in canvas and carpet serve admirably; before big parties, the extras can be stacked away to make more room for guests. The noncolor of white gives the illusion the walls recede in space—reinforced when Mr. Rey groups chairs in the center of the room. Linen wallcovering makes a handsome background for a Hindu temple mask, Moroccan blanket, and an African fertility figure in the foyer, whose visual vigor is doubled with mirror. □ *By Margaret Morse. Editor: Jacqueline Gonnet*

Dunne





MAJOLICA MANIA

BY JOAN LERRICK

Not within present memory has any fashion in collecting taken off so fast or gone so far. It was color, intensified by glittering lead glazes, that captured the heart and the eye of the Victorian public when majolica ware was first presented by Minton & Company at the Crystal Palace exhibition in 1851. And it is color now that explains majolica's extraordinary appeal.

Fostered by Victoria's Prince Albert, the Crystal Palace celebrated the marvels of an infant industrial age and majolica was a part of it—its bold décor and virtuoso modeling after nature offered new technology for a new audience, that of the rising middle class. "Made for the Millions" became the Minton slogan, and other factories, on both sides of the Atlantic, rushed to brighten even more modest tables. Soon, most of the vast kilns of Wedgwood were devoted to majolica making. "It was nickel-and-dime stuff, it was Woolworth's," is the wry assessment of Jerome Hoffman, a New York real-estate investor. Together with his physician wife, Marilyn, he has made a major commitment to Minton collecting and was the source of some of the most spectacular pieces in the recent show of English majolica at the Cooper-Hewitt Museum in New York City.

Far-flung ceramics traditions combined to create majolica, but the name itself is a misnomer twice over. Italians of the Renaissance became enamored of a pottery made in Spain, which they first imported, then copied and called by the name

Left: *A cabbage teapot, seemingly freshly plucked from the kitchen garden. Natural roots, whimsy, and brilliant lead glazes all prove majolica's debt to the art of 16th-century French ceramist, Bernard Palissy.* Below: *Plants were a Victorian passion and conservatories were fitted out with garden seats, wild creatures, and cachepots like this one made of water-lily tiles by Minton.*



Matsumoto



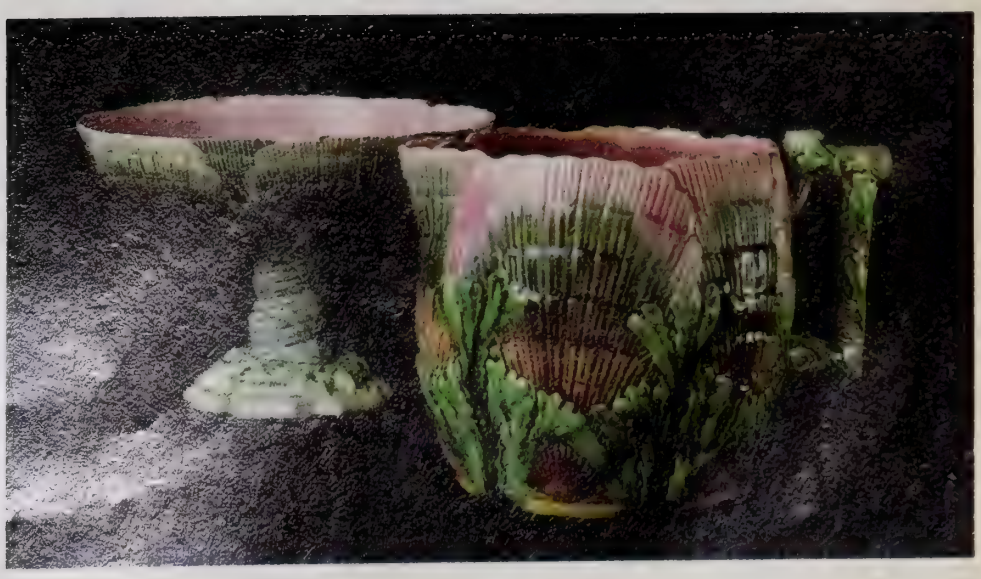
of the island of Majorca from which it was shipped (just as Coromandel screens made in China carry to this day the name of the Indian port from which they once traveled to the West).

Pronounced *mai-yo-li-ca,* this rare 16th-century earthenware was shaped into giant chargers, ewers, and urns, covered with an opaque but brilliant white tin glaze, and elaborately painted with classical and Biblical scenes. It was the metallic glitter that intrigued Herbert Minton and led him to invest in research to develop a gleaming and vividly colored surface for modest low-fired earthenware, but the new glazes were transparent and made with lead. The look of the new majolica was far more akin to the craft of Bernard Palissy, a 16th-century French potter whose naturalistic relief sculptures of gentle snakes and appealing frogs on mossy mounds were much copied in the 19th century. Palissy originated the first lead glazes as well as the tortoise-shell mottling that appears on the underside of many majolica pieces. There were ancestors in the English pottir past as well, 18th-century creamware sets from Whieldon ar Wedgwood in the form of cauliflower or pineapple, again wi brilliant glazes. These provided molds that were pressed in service as the demand for majolica burgeoned. Anything wi Renaissance flavor fascinated the Victorians, the reason for t majolica name, which seemed to offer surefire sales appeal. A though some of the more elaborate pieces carried out the class cal promise with dimpled putti and robust female figures various stages of undress, these heavier, more dated expressio are outside of the mainstream of current collecting. It is t naturalistic forms and trompe l'oeil textures of Palissy that pr vail, forms reinforced by color that follows the sculptured su face rather than simply paints on a design.

The product of an era that romanticized the rustic life ar sentimentalized charms of nature, majolica was an unabash and exuberant paean to field, forest, and farm and to the bird the beasts, and the fruits thereof. Wild dogwood and gia corn, cauliflower and lettuce, *(Continued on page 13*

Matsumoto

Above: *What was on the menu often shaped majolica forms. A woodcock nested amidst wild fernery tops a game pie dish with the much-sought-after mark of English master potter George Jones. Other versions preview good dining with a brace of hares, just as strawberry leaves make a plate for berries.* Right: *Briny flavor tempted Victorian appetites, not just in sets for serving fish. "Shell and Seaweed" with the Etruscan stamp was and still remains the most wanted pattern in American majolica. Nineteenth-century homemakers stacked up sets as a bonus for buying baking powder from the A&P. All pieces courtesy of J. Garvin Mecking.*



MAJOLICA MANIA



CHARMING

THE NEW LOOK OF THE BRITISH EMBASSY

The ballroom of the embassy, with its frieze, pillars, and glass panels restored, was designed by John Stefanidis. On the table, Ambassador Sir Nicholas Henderson's collection of honors and citations. Sofa fabric by John Stefanidis. Chintzes by Colefax and Fowler.

Karen Radkai



THE NEW BRITISH EMBASSY

By Caroline Seebohm

Sir Edwin Landseer Luytens, who built it, saw it as a country house. Now one pioneering woman and Britain's top designers and fabric houses have restored the embassy to its former glory



Lady Henderson, Greek by birth, has had almost as varied a career as her husband. Trained as a nurse, she was arrested by the Gestapo during the War for helping the Allies. Later she worked as a Time/Life *correspondent in Greece, London, and New York, before becoming a diplomatic wife.*

Since Lutyens had in mind an English country house," Lady Henderson said recently about the mammoth enterprise recently completed inside Washington's British embassy, "that's what we tried to achieve." Lutyens, the controversial architect who built the Viceroy's Palace in New Delhi and whose work is only now receiving the recognition it deserves, built the British ambassador's residence in 1930. When Mary Henderson, wife of Ambassador Sir Nicholas Henderson, decided to redecorate it, it was therefore to Lutyens she turned first. "The exterior plans fill two volumes in the Library of Congress," she explains, settling into the chintz-covered morning room, where she receives visitors. "But the only information we have about the interior is that he wanted a country-house feel, with a little Art Nouveau in the ballroom."

The reason she undertook the renovation was simple. "I found the house rather grim," she confesses. "It had been untouched except in bits and pieces for many years. I wanted to bring it back to life. I thought it should be a house that mirrored British taste." Her idea was to involve top British designers in what was to be, in effect, a showcase of British talent.

The prospect of organizing such a project might have fazed a less optimistic person, particularly since there was to be no money forthcoming from the British government; but Lady Henderson was convinced she could persuade British designers, manufacturers, and corporations to provide time, materials, and funds. She was right. She also did some of the work herself, with the help of her coordinator, Suzanne Gilligan. Mary Henderson has, after all, lived in a lot of embassies during her husband's 31 years of service, and has learned to make the best of what is available.

The work was begun last year, and Lady Henderson was determined to achieve her goal in time for a gala opening this spring. The renovated embassy was finally completed this May. "It is an exhibition of British taste," she believes, "but it also reflects the mood of the time. People are looking back to earlier designs, particularly young people. We are simply restoring the traditions of the past."



Karen Radkai

Left: *The south portico of Lutyens's red-brick and stone embassy residence, with steps through the garden leading to the pool and tennis court.* Right: *The upstairs sitting room, where visiting ministers hold private meetings, with wallpapers and fabric by Laura Ashley, square-painted floor by Malcolm Robson.*



THE NEW BRITISH EMBASSY

Sir Edwin Lutyens's concept of a country house included the idea that the garden is part of the house. "You must remember," Lady Henderson says, "that in the 1930s, when this house was built, this area was full of gardens, and Dumbarton Oaks was nearby. So his concept made perfect sense." The designers' overall decorating theme was thus established—and that spelled chintz. Once considered only of minority appeal, chintz is now increasingly appreciated, and the new embassy shows it to best advantage. Updated, glazed fresh chintzes enliven every room, and their colors are enhanced by the architect's generous disposition of the embassy's windows. "American light is much brighter than English light," Lady Henderson observes. "All the designers' colors looked completely different when they arrived over here."



Karen Radkai

The drawing room, where guests assemble before dinners or receptions, has been scaled down with fabrics and furniture arrangements to create a more cozy atmosphere. This corner, dominated by a spectacular Turner, shows the early French chintz curtain fabric and slipcovers with fleur-de-lis motif by Colefax and Fowler. The room was designed by David Mlinaric.

Of course, this garden look also had to be practical. All the chintzes are heavy-quality for hard wear, and the chairs and sofas are slipcovered for easy care. One notable feature is the lavish use of material in the curtains—swags are extravagantly thick, and skirts trail along the floor. "They keep drafts away in winter," explains Lady Henderson, "and they also give a very lush finish."



Above: *The morning room, with glimpses of greenery through the windows, is a chintz flower garden. Topiary trees are rosemary.* Below: *The formal dining room, whose set of Coronation chairs dictates the color scheme, is warmed by rose-lined chintz curtains. Fabrics in both rooms by Bailey and Griffin. Designs coordinated by Lady Henderson and Suzanne Gilligan.*





Above: *One of the embassy bedrooms, designed by Jean Monro and executed by John Byrom; chintzes by G. P. & J. Baker for Mrs. Monro, Ltd.* Below: *A corner of the Laura Ashley bedroom, coordinated by Mary Henderson and Suzanne Gilligan. Portrait is after Sir Joshua Reynolds.*



Karen Radkai

THE NEW BRITISH EMBASSY

One of the first tasks undertaken by Lady Henderson and her team was restoring all the original Lutyens details, and this involved some detective work. His scagliola columns in the ballroom, for instance, had been covered over with layers of paint. Large Art Nouveau smoked-glass panels, which originally lined the ballroom walls, had been removed. "My clue to their existence," Lady Henderson says, "was the small piece of the same glass that decorated the mantelpiece in the morning room." On making inquiries, it turned out someone had spotted the panels in an attic, almost entirely undamaged. The plaster frieze in the ballroom that was meant to be a sly reference to Grinling Gibbons ("Lutyens had a great sense of humor," Hugh Jacobsen once observed on seeing the chimneypieces) had been inaccurately painted in Wedgwood blue and white.

Once each designer had been assigned his room, the restoration work would start. John Stefanidis, for instance, wanted to take the light bulbs out of the chandeliers and replace them with the originally specified candles. This proved impractical, but ingenious new candlelike bulbs were specially made to fit as closely as possible Lutyens's specification, which said the room should "glow with a yellow light."

As for choosing which designer for which room, Lady Henderson was circumspect. "The library is cube-shaped," she explains, "so I thought it would suit David Hicks's geometric style. Since the drawing room had a classic look, I thought David Mlinaric, with his British National Trust experience, would know what to do. The ballroom was perhaps the most difficult, since it was filled with odds and ends—'hotel furniture,' as John Stefanidis described it. I thought John would purify it and bring back Lutyens's feeling of space and light."

As well as enrolling these designers, Lady Henderson also asked Laura Ashley, Tricia Guild, Bernard Nevill, Anthony Browne, Charles Hammond, John Byrom, Jean Monro, and artist Malcolm Robson for their help. "Everyone entered into the spirit of it," she says. "Of course, no top interior designer had ever done an embassy before, so it was a challenge."

As the British embassy proudly displays its new look, uniform at last and in harmony with Lutyens's original vision, the next generation of diplomats and their guests can look forward to reaping the benefits of this unique decorative collaboration of British taste. □ *Editor: Jacqueline Gonnet*

Opposite: *A marble-topped commode with miniature room display is the focus of another bedroom coordinated by the Henderson-Gilligan team. Fabrics by Textra International; wallpaper by ICI Americas.*



COLORFUL, PLAYFUL CHICAGO HOUSE

ARCHITECTURAL BRAVADO TRANSFORMS AN ABANDONED INDUSTRIAL BUILDING INTO AN UNCONVENTIONAL LIVING SPACE



A tall yellow tower lives within this narrow Chicago town house, distracting from the depth of the space and merrily contrasting with its surroundings.

"This building used to be an old burglar-alarm factory," explains the owner, Kenneth Schroeder, one of an eight-architect consortium that converted the factory into residences for a client. The architects then were so enthralled with the results that they bought the building and moved in themselves, each personalizing his or her own three-story space.

Floating an inner structure away from the walls was Schroeder's simple way of shifting the geometry of his house—50 feet front to back, and only 16 feet wide—from tunnellike to towering. "And as the tower idea evolved," says Schroeder, "I began to see it as a house within a house. The tower mimics that form, with its windowlike openings, stairs, and a pitched roof with skylight on top. It also injects a human scale into a large volume of space, creating intimate little nooks and peepholes inside while still preserving an open, loftlike quality outside its walls." The slightly skewed angle and dominant color establish the tower as the focus of the house. "Everything else that's been added—bathroom, kitchen cabinets—acts simply as large-scale furniture."

What do friends say about Schroeder's cheery monolith? He laughs: "First, they ask why I painted it such a crazy color. Then night comes, the tower lights up like a jack-o'-lantern, and they fall in love with its whimsy."

Above: *The core of the house is this freestanding tower.* Right: *In the living room, Le Corbusier sofas mirror the angle of the tower. Wood columns found in a salvage yard were cut down to size and painted to contrast with old timbers. Column fragments now serve as table bases. On the floor, marble balls by Birginio Ferrari. Trio of photographs by John Margolis. "Clacker" hats on the wall, created for an art event, by Christine Rojek.*

Peter Aaron © ESTO

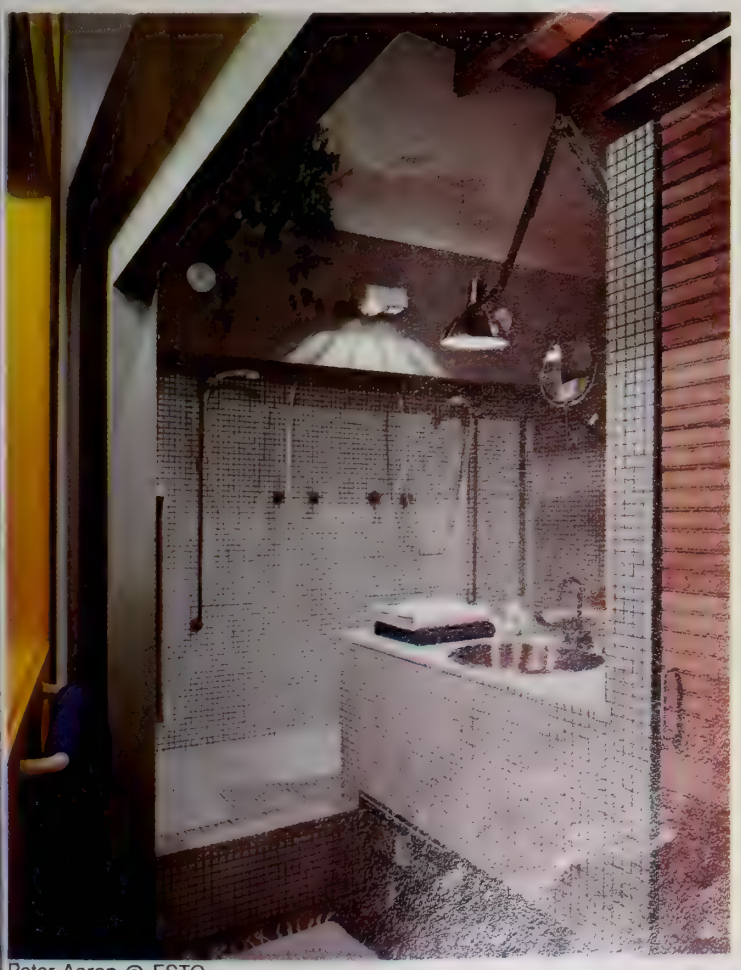








Opposite: *The house's play of color and form is clearly evident here, the shape of lower stairs exaggerated by their enclosure, and that shape mimicked by a cutout in the tower wall above. Set off by the white wall beyond, an illusory stairway is suggested. In the kitchen/dining area, above, pocket door leads to a powder room; opening at left is the basement entrance, topped by a peek-through from the stairs. Photograph of a King Kong drive-in by John Margolis. Tubular railings span bridge joining second-floor study, above, with bedroom. Hammock in the roof peak is reached by ladder. Below: Bathroom, like the tower, is a smaller box constructed within the larger second-floor space. Behind sink is a soak tub. Mirror strip in corner of shower facilitates shaving. Fir door leads to water closet.*



Peter Aaron © ESTO

CHICAGO HOUSE

To convert the factory into residences without destroying its industrial heritage, the architects made sure that each of the new town-house units included some of the old support beams. For the same reason, maple floors and steel windows were preserved, the windows simply reglazed with insulated glass.

In architect Kenneth Schroeder's house, color helps contrast new additions with older elements in the space. The vivid yellow tower, 12 feet square, establishes its strong presence immediately, and the molding that plays against its inner white wall is painted gray like the columns, differentiating it from molding in the rest of the house. Stairs are carpeted on the upper reaches only, leaving bare lower steps to function not only as access, but also as display space when the upstairs is not being used. "For parties, I often set up the marble balls on these lower stairs," explains Schroeder, "arranging them according to size." The leg of the lowest step is shaped to guide you off toward the kitchen. Floor plan and Building Facts, page 137. □ *By Mary Seehafer. Editor: Elizabeth Sverbeyeff Byron*

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PATCHWORK OF PATTERN

In a thoughtful renovation, a small country hideaway rediscovers its generous spirit

Because their weekdays are spent in the city, focused on business and entertaining, the owners of this country house cherish it for its seclusion and unaffected charm. Little more than a potato farmer's bungalow when they bought it, the house was stripped down by its new owners and then spruced up gently to become the serene retreat they had in mind.

Decorator Robert Denning of Denning & Fourcade began the makeover with the objective of creating a larger downstairs. An outdoor porch behind the fireplace was enclosed, and walls on either side of the fireplace came down as part of that process, turning the chimney into a dramatic centerpiece for the room. Low ceilings were removed, revealing the struts and rafters beneath—attractive details in their own right. Then, knowing the incomparable warmth that natural wood and brick bring to a space, Denning sandblasted the inside of the house to remove layers of paint, bringing those elements forth.

Right: *In front of the living-room fireplace, an old club fender looks as though it's always been there. Garden seats on either side do double duty when friends arrive.*



Edgar De Evia





PATCHWORK OF PATTERN



Left: *What used to be an outdoor porch is now a cozy sitting corner, warmed by a turn-of-the-century Nordic painting and 19th-century bronze spaniels.* Right: *In the upstairs bedroom, an English bed and a Directoire chair with needlepoint upholstery.* Below: *Living-room table set for supper. On the wall is an Algerian engraving.*

Simple touches paired with rich details—table scarves at the windows, dressmaker attention to furniture—give the house both charm and presence



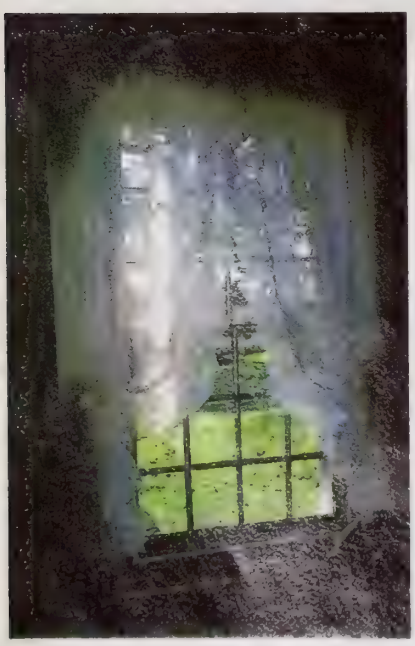
Making furniture decisions for the house was easy. Favorite pieces were taken from the owners' other homes and slipcovered in Indian cottons, guaranteeing comfort. A banquette over the radiators was extended the full width of the room. Cushioned in the same chintz that covers the walls, it offers additional seating when the small claw-foot table is used for dining.

A seating area in the center of a room always poses a challenge—how to offer adequate lighting and a place to put a drink or book without weighing down the floating arrangement with additional furniture. Decorator Robert Denning's solution was all-in-one floor-lamp tables next to each of the sofas. To bring in as much outdoor light as possible, window shades are sheer sari cloth, with valances—white antique table scarves—tinted an eggshell color "to make them look as if they've always been here," says Denning. Cotton rag rugs, sewn together "every which way," add naïve country flavor underfoot.

Upstairs, bedcoverings, balloon shades, and walls are all dressed in a Lee Jofa floral fabric, used on the reverse to effect a faded simplicity. Though details throughout the house are lush—braided cord around moldings, thick fringe edging sofas and shades—the treatments are simple, keeping the look of the rooms ever fresh. □ *By Mary Seehafer. Editor: Jacqueline Gonnet*

A SIMPLY PERFECT FARMHOUSE

A family of country enthusiasts—parents and grown children—pours love, labor, imagination, and treasures into a 1734 cottage



Right: *White wicker furnishes the big screened porch, which attracts family and guests at all hours of the day and especially for informal lunches.* Above: *Original windows stripped of paint.*





MPLY PERFECT



Lilo Raymond

Renovating the house as a team, searching out furnishings to suit the cozy spirit and venerable tory of the rooms, the family enjoyed a tremendous act of creativity together. Now they share the fruits, coming here whenever they are free, whenever they are celebrating.

Besides a great fondness for each other's company, the Frank family—Thomas and Claire, their two daughters, son, and daughter-in-law—share both a need for big doses of country in their busy city lives and a passion for American furniture of the 18th and early-19th centuries.

Until a few years ago, the Franks enjoyed the country in rented summer houses, choosing an oceanside farming/fishing community accessible to the Eastern city where the men are active in finance and where Claire and Vesla Frank (son Tom's wife) work in interior design. They furnished their apartments in countrylike ways, but as Claire Frank comments, "The long views and the deep peace of the real country cannot be simulated."

It became obvious that owning a country house would be a multiple pleasure to the entire Frank family, which also includes several grandchildren. When an appealing though rundown farmhouse became available, they bought it immediately and began moving on several fronts.

With an excellent contractor and steady hard work on the part of the two Toms and their wives, the house was made habitable in about seven months. They installed the building's first central heating, first insulation, and all-new plumbing. Wallpaper was steamed off, and woodwork was stripped of centuries of paint to reveal surfaces so attractive they were left bare. Floors, repaired where necessary with antique boards, regained the red-dish-brown paint finish the Franks found traces of.

The family also moved into high gear to furnish two parlors, seven bedrooms, a dining room, and more, covering every dealer and auction house in a wide area. They can still tell a visitor who found what and when and where. And thus a house and its contents, each element possessing a past, have been joined for now in a single family history. □ *By Elaine Greene. Editor: Kaaren Parker Gray*

Opposite: *Dining room lined in pumpkin pine beaded boards was the major room in the 1734 part of a house that grew.* Above: *Front parlor has windows facing sea, opens to porc*





Lilo Raym

Every period and every owner leaves a mark on a house—building, unbuilding, keeping it ali
Present occupants relish the rich past of their farmhouse, discreetly making it their own.

Board-lined bedroom, top, replaces 1734 loft over dining room. Remodeling date is unknown but was not recent. Above: *A 19th-century addition contains one of five fireplaces in the house.*

Opposite: *A 1920s bathroom occupie the upper hall where two staircases termi The Franks removed it to restore a sun hallway, improve air and traffic flow expand storage space.*





CALIFORNIA COLOR

A carpet of gardens woven with paths, richly planted with specimens from all over the world, and mixed with good garden plants that thrive in a coastal climate—arranged to look as though nature had done it herself

Splashes of color on a sunny slope, right: crimson maiden pinks, yellow achillea, purple-blue echium with dashes of orange and white California poppies. Silver-gray artemisias soften the overall palette and discourage weeds. Above: One of many paths for strolling past borders filled with color, texture, and fragrance.

Niki Ekstrom



CALIFORNIA COLOR

Nestled in a valley and surrounded by majestic coast redwoods, the garden of Lester Hawkins and Marshall Olbrich, two knowledgeable plantsmen and world travelers, is filled with plants from Greece, Italy, Spain, England, and farther reaches. Even after 20 years of building their California garden, they always find room for a newcomer to add to their collection of over 2,000 species. So their three-acre garden with winding gravel paths is constantly expanding.

Adventurous and innovative in their pursuit, Hawkins and Olbrich seek out those plants and seeds they know will flourish in their Mediterranean-like climate—a long dry summer followed by a very wet winter. Shrubs of bright orange grevillea from Australia, for example, and delicate white broom from Portugal fill the back of the beds, while exotic deep-purple lavenders from Morocco and woolly-white hop marjoram from Crete are scattered throughout the garden. The owners allow their plants to grow almost as freely as they would in the wild, which results in a free-form garden design with bold color combinations.

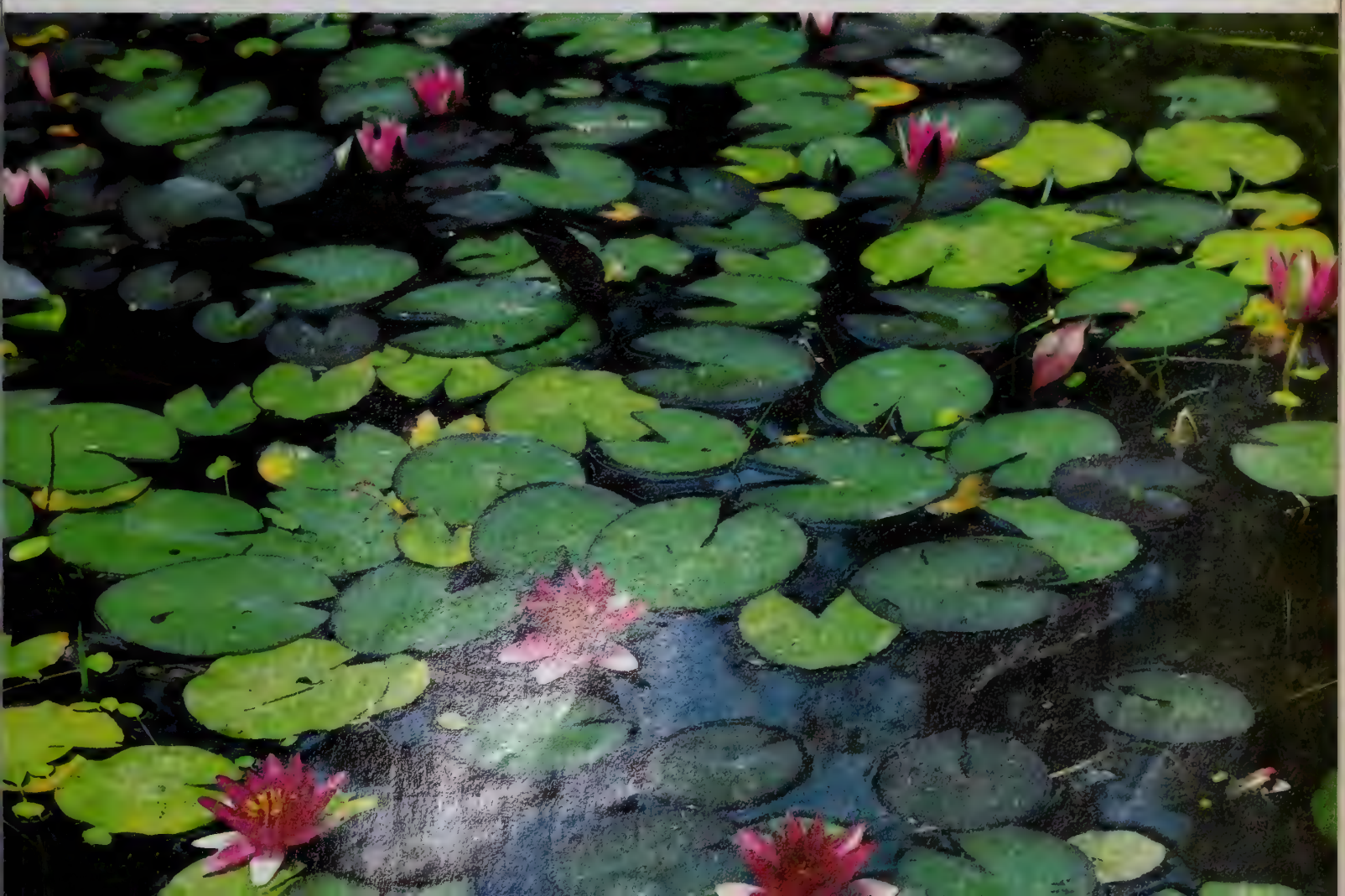
Gardening begins close to the house, on a high and dry hillside where sun-loving plants grow best. And at the lowest point of the terrain is a man-made pond with plantings that naturally grow well in or near water. In the British manner, the owners of the garden have put their nursery, Western Hills, in Occidental, California, near their garden gate where inspired garden visitors can buy plants to add to or begin their own collection. More on The Garden page. □ *By Nancy Goslee Power. Editor: Margaret McQuade*

An international gathering, left: *Verbascum bombyciferum (Greece) with felty leaves and creamy yellow spike catches the eye in a wild garden border. White lychnis Coronaria 'Alba' (Northwest Africa) is an easy-to-grow self-seeder in warm climates. Low-growing Helichrysum petiolatum (South Africa) loves a dry sunny spot.*

Above right: *Parrot's-feather, an aquatic perennial kept in tight rein, makes a floating island in the sun-warmed pond. Reed grasses are happy with their feet in the water while conifers and rhododendrons take to higher ground. Water lilies,* below right, *make hot summer days feel cool.*

Niki Ekstrom





RAISING A ROOF TO THE SUN

Maybe the original owner found it more cozy than confining—but it took the current owners' respectful renovation to bring out this beach house's full potential for capturing as much light, air, and sound of the surf as possible

Zoning restrictions prevented expansion beyond the existing perimeter of this 50-year-old Saltaire, Long Island, house, which meant that for the space-seeking owners the only way to go was up. Having admired previous work of New York architect Richard Sygar, Katie and Paul Strasburg asked him to come up with a plan to open up the first floor by raising the roof, moving two of three original bedrooms to a new second floor; Sygar cantilevered this new level above two sets of clerestory windows on the north and south walls—white conduits of light that brighten and visually expand the first-floor living room.

The exposed roof rafters and stairs became part of the new geometry of the house. All beams are structural—"none purely for effect," says the architect—though light dancing through the rafters is certainly a pleasing result. That sparkling quality and new views turn a once dark and dank house into one properly playful for the beach. See Building Facts. □ *By Duncan H. Maginnis.*
Editor: Elizabeth Sverbeyeff Byron

Right: *Wall of French doors in living room was moved out several feet, more for feeling than for actual space. Clerestory admits flood of light even on gloomy days. Durrie rug, Rosecore. Sofa and chairs, Sherwood.* Below: *Fascia board on east façade echoes former roofline.*







RAISING A ROOF

Transformation focused on good proportions of the living room and on the appealing ziggurat-like hearth. Kitchen, dining areas are now open and appropriate for a beach house, while party intimacy is preserved since cook and guests can talk from room to room. Bar stools, stick basket from Jensen-Lewis.



Architect Sygar was particularly pleased with the new stairs, placed where a bedroom used to be and an important element of his overall design. They seem almost ceremonial but are used informally as extra seating when the owners entertain. Cocktail table, nesting tables, Jensen-Lewis.

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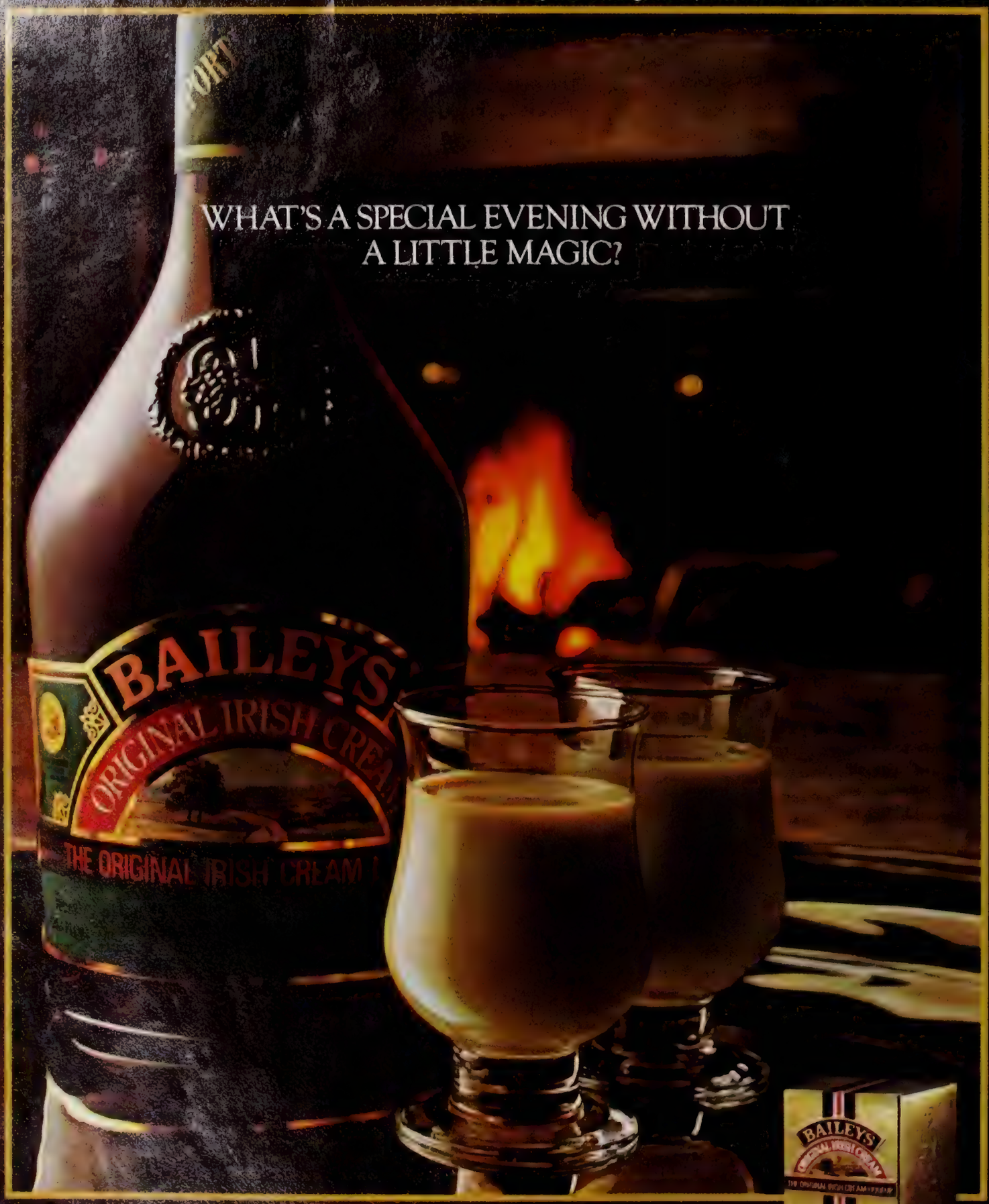
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Chocolate truffle eggs rest in a nest of chocolate "pasta"

CHOCOLATE FANTASIES

"Chocolate is a great symbol of self-indulgence"

Chocolate is a character, and that character is a woman—a *grande dame* who deserves to be treated with a certain amount of respect," says Judith Olney, whose new book, *The Joy of Chocolate,* explores, and pushes to the limits, the nature of what must be the most universally craved of all treats. Olney has made a reputation for herself as a fine cook and an extravagantly creative one, and in chocolate she has found a likely collaborator. "There is," she claims, "no greater symbol of self-indulgence, and no more popular symbol of love. In the 16th century, chocolate was thought to be an aphrodisiac; we know a bit more now, but lovers still give each other chocolate. And it is perfect for fantasies especially."

To that end, Olney has created a portfolio of chocolate *objets d'art,* fanciful presentations, many of them taken from nature, that are surprisingly easy to execute. As she approached this project, Olney says, her one concern was the demand she would be making on chocolate as a medium. "But I discovered its great versatility and elasticity. I heated it, froze it, condensed it, and expanded it to the airy thinness of an omelet. There is nothing you can ask of it that it will not do. Of course," she adds, as she returns to her theme, "like a woman, chocolate can be a bit touchy. For instance, when you are melting it, you cannot touch it. If you do, it will get all stiff and frosty." Her final advice for working in chocolate: "Wear brown."



Chocolate raspberry torte with crown of chocolate leaves



Almond-studded chocolate "papadum" to serve with fresh fruit curry

CHOCOLATE FANTASIES

■ CHOCOLATE WAFERS

¼ cup packed light brown sugar
¼ cup granulated sugar
3 egg whites
2 tablespoons flour
2 tablespoons cocoa
Pinch salt
Pinch cinnamon
2 tablespoons heavy cream
4 tablespoons unsalted butter, melted
¼ teaspoon water
½ cup sliced almonds

Butter and flour a heavy, rimmed baking sheet. Whisk the sugars and egg whites together in a bowl. Add flour, cocoa, salt, cinnamon and stir until well-blended. Mix in cream and butter; let sit 5 minutes. Stir in the water. Spoon 2 tablespoons of the batter at one end of the baking sheet and another 2 tablespoons at the other. (Do not make more than 2 cookies on an 18-by-11-inch baking sheet.) Spread the batter out lightly from the center to form two cookies, each 5–7 inches in diameter (cookies will expand as they bake). Sprinkle tops of the cookies with the almonds. Bake in a preheated 325° oven 10–12 minutes or until cookies are slightly browned around the edges. Immediately loosen cookies with a spatula, then lift from baking sheets. Drape over a rolling pin or tumblers turned on their sides so cookies will cool into a curved shape. Cool, and store at once in an airtight container. Makes 8 cookies.

■ CHOCOLATE CABBAGE

1 recipe chocolate sponge cake batter (see recipe)
Rum, Grand Marnier, or Crème de Cacao (optional)
1 cup heavy cream, whipped until stiff
1 pound semisweet chocolate
8 cabbage leaves (do not use Savoy cabbage)
1 recipe thick chocolate glaze (see recipe)

Butter and flour two 1½-quart stainless steel mixing bowls and place on a baking sheet. Prepare sponge cake batter and divide it between the 2 mixing bowls. Place the tray holding the bowls in a preheated 350° oven and bake 30–35 minutes or until a toothpick comes out clean. Let cakes cool 5 minutes or until they shrink away from the sides of the bowls. Cool at least 5 hours.

Hollow out a portion from the flat center side of each cake. Sprinkle or brush cakes with optional liquor. (Crumble the cut out portions and add them to filling if you wish.) Flavor the whipped cream with liquor, and spoon it into the hollowed center of the cakes. Sandwich cakes back

gether. This round ball will be the ase of the cabbage. Refrigerate until eeded.

Melt chocolate in the top of a dou- e boiler over warm water. Coat the *acks* of the cabbage leaves by preading on the chocolate with a astry brush. Drape leaves over nall bowls so they will harden in a ightly rounded shape. Refrigerate ntil set. Gently peel off the cabbage aves (you only need 3 whole choco- te leaves—broken chocolate leaves an be used for the smaller inside aves), and refrigerate.

Prepare the glaze. When it is cool nd thick enough to swirl into a pat- rn, spread it on half of the round ake. Set 3 large chocolate leaves on platter and place the frosted side of e cake on top of them. Frost the p half of the cake, then press other aves around the sides and let a few nall broken portions of chocolate ggest a gathering of leaves at the p. Serves 12–15. (The leaves can be bbled on, or set aside and remelted r further use.)

CHOCOLATE SPONGE CAKE

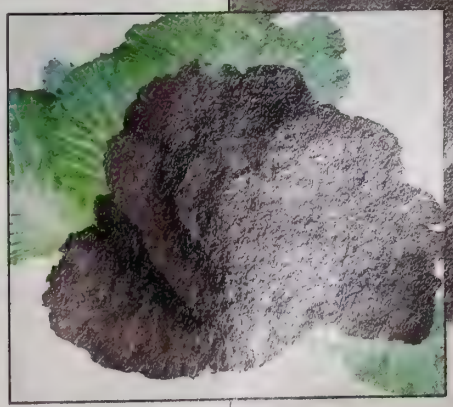
large eggs
egg yolks
cup sugar
teaspoon vanilla
cup all-purpose flour
cup cocoa (preferably Swiss process)
teaspoon salt
tablespoons unsalted butter, melted

utter and flour a 10-inch spring- rm pan or two 8-inch layer-cake ns. Place pans on a baking sheet.

Put eggs, yolks, sugar, and vanilla a metal mixing bowl. Hold bowl er low heat and stir the mixture th your hand, mixing until the gs are just warm and the sugar has elted. Beat at medium speed with electric mixer 9 minutes. Mixture ould be very thick and quadrupled size.

Sift flour, cocoa, and salt together a bowl. Using your hand, fold this to the egg mixture in 3 portions old your fingers stiffly spread and ntly lift and turn the batter until u can feel the perfect amalgam- on of ingredients). Rapidly fold in e butter, then scoop the batter into e prepared pan. Place the baking eet holding the pan into the oven d bake in a preheated 350° oven

Continued on page 131



Susan Wood

Cream-filled chocolate cabbage

DINING IN DINING OUT

EDITED BY CAROLE LALLI

THE SPICE OF LIFE

We love Lifespice's sodium-free lemon sesame mustard sauce—its richness comes from sesame oil, its tang from citrus. This and five other salt-free condiments from Lifespice—pungent green peppercorn grill sauce, herbed salad dressing, spicy sweet and hot apricot sauce, tomato velvet and a robust barbecue sauce—add zest to saltless cooking. Available by mail from The Silo, Upland Road, New Milford, Conn. 06776;(203) 355-0300. *SALLY RIAN*

AMERICAN WINES ABROAD

A black-tie crowd of gastronomes was dazzled at London's Dorchester Hotel recently, but this time it wasn't the hotel's own first-class chef, Anton Mosimann, casting the spell, but Seppi Renggli of New York's Four Seasons. Renggli designed a nine-course meal around carefully chosen California wines flown over by British Airways: Schramsberg Reserve '75, Brander Sauvignon Blanc, Acacia and Joseph Phelps chardonnays, Stag's Leap and Mondavi cabernets, Calera's pinot noir, and Phelps' Late Harvest Riesling. *ALEXIS BESPALOFF*

THE RESTAURANT REPORT

For whatever reason—and some fairly unkind ones have been offered—the nation's capital never has been in the vanguard of the nation's dining. Which makes Jean-Louis, an almost aggressively stylish restaurant, something of a curiosity for Washington, D.C. Jean-Louis is also monumentally expensive; dinners are prix fixe at $50 for four courses or $65 for five, so that dining there in a civilized manner—that is, with wine—for anything less than $100 per person is unlikely. But it is not its expensiveness that makes Jean-Louis unusual in Washington; it is its trendy nouvelle cuisine. In cities that *have* been in the vanguard, of course, nothing has a more soporific effect than a discussion of the nouvelle cuisine—there has even been at least one reference in print to "post nouvelle cuisine"—but in Washington, it is still very nouvelle.

Jean-Louis is in the Watergate, that hotel-apartment-office complex that combines the dreariest aspects of modern European architecture and the worst of bureaucratic building; the restaurant is in the floor beneath the hotel's lobby and has been decorated in a style that was consciously contemporary about a decade ago. The décor rests most heavily on the walls and low ceiling, which have been faced with dark, shimmering, pock-marked mirror squares, but the place is pleasant enough, the effect of the mirrors relieved here and there with large sprays of fresh flowers; and it is quite comfortable.



JEAN-LOUIS, WASHINGTON, D.C.

Jean-Louis Palladin puts chefs into two categories—those who read and perform by the book, and those whose creative juices start to run when they con-

Continued on page 135

CRAIG CLAIBORNE'S MEMOIRS: NOT FOOD ALONE

At the beginning of *A Feast Made For Laughter*, Craig Claiborne states his belief that the financial depression of the 1930s "shaped my sexual and other emotional development." And he describes an incident with his father growing out of those conditions that will shock and possibly anger some of the *New York Times* food editor's readers, but it is clear that he approached this task with a determination to be frank. These memoirs are unusual: not only unself-serving, but downright self-effacing, and one suspects, possibly cathartic for the author.

It was an unhappy childhood in Mississippi, much of it blocked by a defensive "childhood amnesia," not uncommon in sensitive, miserable children. For his father he has nothing but love and forgiveness, and he rejects the notion of those who have told him he was abused. But he seems to have despised his mother, at least until psychotherapy led him to some understanding of her. She had aristocratic airs—she believed her family, the Craigs, to be far superior to the one she married into—in spite of the family poverty that so humiliated her young son; she was careless, possibly negligent of his feelings, and she did much that undermined his ego.

Claiborne served in the Navy in World War II and in Korea and was decorated, but he is off-hand in this reporting; the most profound experience during his time in North Africa was culinary—there he began to expand the palate that was already well-developed by his mother's excellent Southern cooking. The memoir which makes up the first—and major—part of this volume (the others are his choices for a first-class cook's library and his 100 favorite recipes) continues to outline his career in food, including his reasons for leaving the *Times* for two years. Claiborne was the first man to edit the food pages of a major newspaper; that, along with his faultless taste, fine writing and strong journalistic bent has done much to advance the art of food writing. *C.L.*

Stephen Kelemen

The artful use of space



Space is costly. Make it work for you. Group airy imported furniture on handloomed rugs, leaving floorspace for party traffic or charades. Since large pieces dominate space, a sofa and a prized antique are enough. Frame your art lightly. Place plants where they lead the eye to far corners. Don't skimp here; small trees do it best. Strew pillows and collected curios with abandon; a good basic arrangement calls for accessories, just as a good meal calls for dessert. To begin, come feast your eyes on the new Pier 1 collections—contemporary furniture, rattan, rugs, blinds, prints, pillows, glassware and porcelain from 60 countries. They'll give you ideas for the artful use of space.

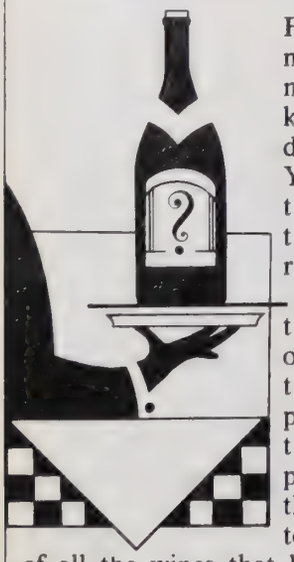
The new
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Pier 1 Imports: 300 stores. Check the white pages.

The strategic oenophile

A fail-safe approach to ordering wine in restaurants

By Alexis Bespaloff



For about six months in the mid-1960s, a few knowing wine drinkers in New York were able to take advantage of some rather specialized information. The new owners of one of the city's most prestigious hotels had been persuaded by their accountants to rid themselves of all the wines that had been in the restaurant cellar for more than five years, the assumption being that they were too old to sell. The wines were decanted into carafes and sold as house wine, and that's how some of us came to drink such wines as Lafite-Rothschild 1955, Haut-Brion 1953, and Mouton-Rothschild 1949 for $3 each.

Unfortunately, such opportunities do not often occur, so when we dine out, we find ourselves at the mercy of a wine list. Over the past 10 years or so, the quality and variety of wines available on restaurant wine lists has increased tremendously, and in many cities there are one or two restaurants as famous for their wine cellars as for their kitchens. Narsai's in Berkeley, The Four Seasons, Windows on the World, and Spark's Steak House in New York City, The DownUnder and Casa Vecchia in Ft. Lauderdale, and Bern's Steak House in Tampa are only a few examples.

It's not necessarily true that the more expensive a restaurant is, the more expensive its wines are likely to be. The list at a grand restaurant—"the sort of place that charges $5 for an estimate," as a friend of mine puts it—may consist of more than a hundred well-chosen wines all at fairly reasonable prices. On the other hand, many of the simple, moderately priced restaurants have short, unimaginative, and overpriced lists.

The clumsy leatherbound volume with its endless number of pages, some of them listing only two or three wines, has been replaced in many restaurants by a one- or two-page list that gives diners an immediate overview of the cellar and permits them to choose quickly and wisely. And an increasing number of restaurants realize that a neatly typed list is more than acceptable, since what it lacks in glamour it makes up for in legibility and currency. Sometimes the list is the printout from a computerized wine cellar; changes in an inventory are easily reflected as labels are added or bottles are sold.

Opening Moves

If you have some knowledge of wine, and if you are hosting a dinner at a restaurant that has an extensive list, it's a good idea to arrive 10 minutes before your guests, or earlier in the day, so that you can look over the list at leisure. (Leonce Picot, owner of The DownUnder and Casa Vecchia, encourages his guests to take away an up-to-date computer printout of the 600 wines in his warehouse—300 more than on the restaurant wine list—so that they can study the complete list at home and order special wines in advance.) When you're not rushed by a hovering waiter or obliged to make conversation, you can take the time to provide your guests with more interesting selections and avoid the most obvious and overpriced choices. On some lists, for example, you'll find that a nonvintage French champagne or a good California sparkling wine such as Domaine Chandon is no more expensive than such popular white wines as Chablis and Pouilly-Fuissé, so why not start on a festive note? If there are only two of you, you might begin with a glass of champagne as an apéritif, then finish the bottle with dessert.

Once you've made your choice, make sure the wine is brought right away. If you've ordered a white wine to be served with the appetizer, which can sometimes appear minutes after it's been ordered, make it clear you want the wine to be served before the food. If you've ordered a good red to accompany the main course, there's always the possibility that it is no longer available, something you want to be told right away, not as the main course is being served.

Once the bottle is brought to your table, it's a good idea to have it opened without delay. Some people believe that red wine should be opened ahead of time to let it "breathe," on the assumption that the interaction between the wine and oxygen will soften a young red and bring out its bouquet. I don't believe that uncorking a wine 20 minutes before serving it will have any effect on its taste. Nevertheless, it is best to have the wine uncorked as soon as possible so that it is ready to be poured when the course it is meant to accompany arrives at the table. An unopened bottle may remain that way halfway through the meal, until a busy waiter or captain finally appears to uncork it.

Being Choosy

When choosing wine, remember that the least expensive wines are often the worst values. For example, in most Italian restaurants, the cheapest wines are Soave and Valpolicella, but the price in one restaurant may be $6, while another down the street may charge $12. Obviously, the price is based not on the wine's cost—the two or three most popular brands cost about the same—but on the minimum price a restaurateur is willing to charge for a bottle of wine. If you choose a bottle that costs $2 or $3 more than the cheapest item on the list, you'll probably get a wine whose price is a more accurate reflection of its value.

On the other hand, don't order the most expensive wines, whatever your budget. On a limited list, expensive wine often turns out to be a poor vintage from a famous vineyard, listed just for show. Even an extensive list that includes a wide choice of Bordeaux and Burgundies from good vintages is likely to include many fine red wines that are much too young to drink—1975 Lafite Rothschild or Latour or 1978 Romanee Conti—so that even those who can afford such wines are not really getting full value for their money.

There are, of course, restaurants that offer fine, mature red wines at prices that aren't unreasonable to those who

Continued on page 130


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appreciate them. Old wines throw a deposit, however, and must be carefully decanted to separate the wine from its sediment—there's no point in ordering such wines unless you've made sure the restaurant is prepared to treat them correctly.

Too many lists still do not indicate the producer or shipper of a wine, nor the vintage. Although this gives the restaurateur some flexibility if his supplier runs out of a particular wine, it also makes it difficult for patrons to make an intelligent choice. If you walked into a retail store, you'd be surprised to find shelves marked "Beaujolais," "Pommard," or "Chianti" filled with bottles wrapped in paper bags. Yet a restaurateur who doesn't list the producer is asking you to make the same blind choice, and at much higher prices. One solution is to select two or three potentially interesting wines and ask the waiter to bring the bottles to your table. Once you've seen the labels, you can choose one and send the others back. Or you can ask; a knowledgeable captain ought to know the shippers, but this is not always the case.

As for vintages, they always matter, if only to indicate the age and relative freshness of the many popular wines meant to be consumed young. And they matter even more for expensive bottles. Importers refer to certain years as "restaurant vintages," because they produced somewhat lighter wines that are ready to drink sooner. Among red Bordeaux, for example, the 1971s, 1973s, and 1976s are generally more drinkable today than the harder, more tannic 1970s, 1975s, and 1978s. But the former should also be less expensive. And if a restaurant offers a poor vintage—for instance 1977 was not successful in Bordeaux or Burgundy—then the wine is likely to be overpriced.

It is difficult to make specific recommendations that are equally valid for a variety of lists, but here are a few suggestions. Now that such popular French white wines as Chablis and Pouilly-Fuissé have become expensive, look for more reasonably priced dry white wines such as Muscadet and Sancerre from the Loire. When choosing from an Italian list, go beyond the usual labels of Chianti, Valpolicella, and Soave and try such crisp northern Italian whites as Pinot Grigio and Pinot Bianco, and such full-flavored reds as Barolo, Barbaresco, and Gattinara from Piedmont. In the past five years, the selection of California wines has been considerably expanded on many lists all across the country. Often, a well-made California Chardonnay (from Freemark Abbey, Joseph Phelps, Robert Mondavi, or Trefethen) at $18 to $22 is not only a better value but also a better wine than a white Burgundy such as Meursault or Puligny-Montrachet from an off-vintage at $30 or more. And among the reds, a good California Cabernet Sauvignon (from Chappellet, Clos ud Val, Jordan, or Sterling) may be half the price of a well-known Bordeaux château.

Naturally, the food that you and your guests have ordered affects your choice of wine. However, the classic rule of "white wine with fish and white meat, red wines with red meat" is no longer followed as rigorously as in the past. Many Americans prefer chilled white wine with everything, just as many Parisians insist on drinking only red wine, even with fish. Nevertheless, if your guests have chosen both beef and fish, and if you've ordered white wine as an apéritif or with the first course, those who chose fish can continue with the white while the others switch to a red. And don't forget to consider the house wine, a simple way of providing the odd man out with a glass of wine of the appropriate color. Do not hesitate to ask what wine is poured as the house or bar wine—you've every right to know, and you may have a pleasant surprise.

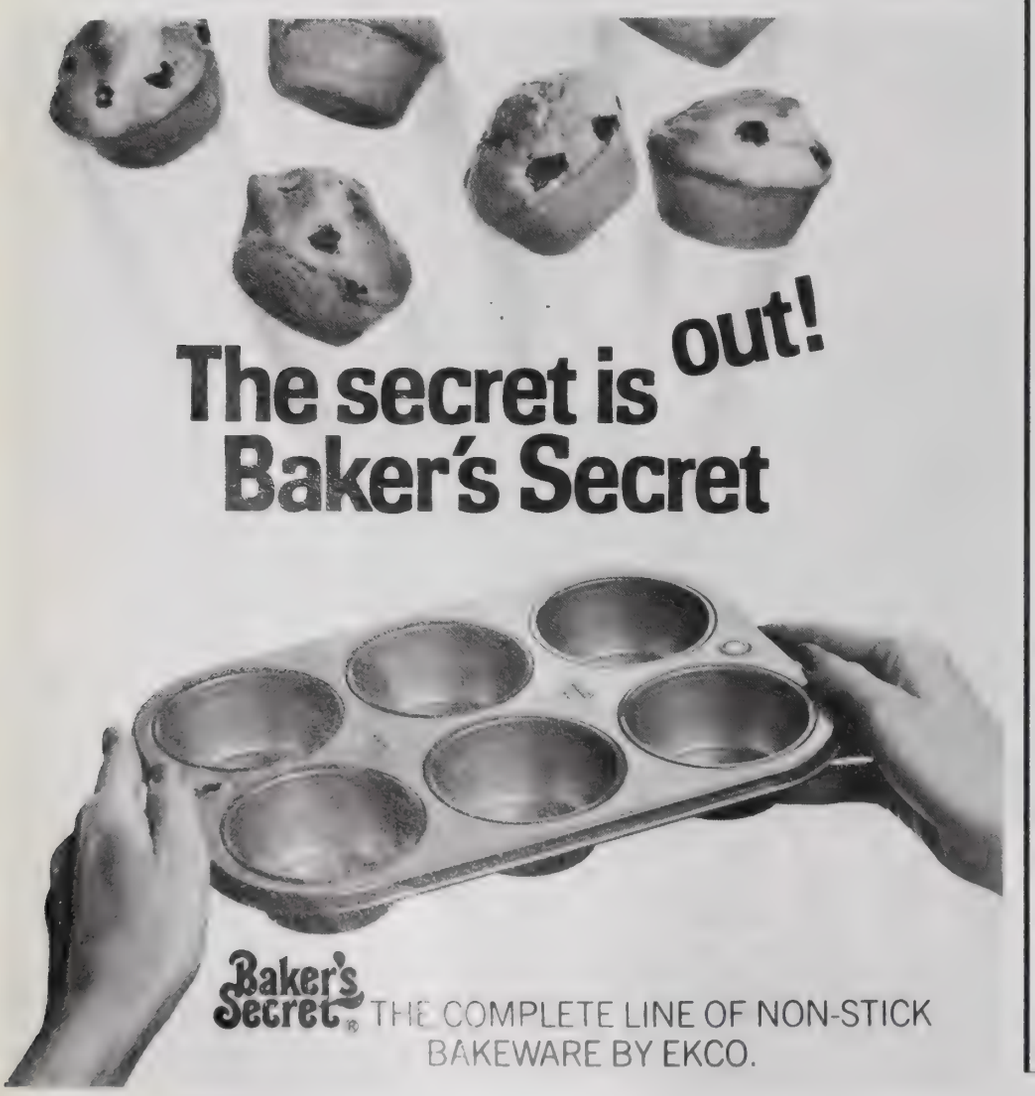
Serving Wine

The ritual of wine service may be handled casually or formally, but the purpose is the same—to make sure you get the bottle you ordered and that nothing is wrong with it. The waiter or captain should always show you the label before he opens the bottle to confirm that it's the right wine and the right vintage.

When the waiter pours you a little wine to taste, you're meant only to determine whether there's anything wrong with that bottle, not to evaluate the wine. For instance, if the wine is lighter-bodied than you expected, or not as dry, that's no cause for sending it back. These are the legitimate reasons for sending wine back: it's "corky," in which case the wine will smell moldy, the result of a defective cork; a red wine is spoiled—which means it will smell and taste a little like vinegar; a white wine is oxidized, smelling and tasting like dry sherry. A bad bottle doesn't come along as often as some people imagine, but it does occur, and any serious restaurateur will take it back.

Of course, these suggestions are based on the assumption there is a wine list and wine is available. This was not the experience of a diner in a Montana restaurant, who ordered a steak and then asked the waitress if there was a bottle of red wine available.

"Yes," the waitress replied, "but it's not open."□



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30–40 minutes (depending on the size of the pans) or until a toothpick inserted in the center comes out clean. Cool briefly before unmolding. Frost or glaze as desired, or serve with whipped cream. Serves 12–15.

■ CHOCOLATE GLAZE

4 ounces semisweet chocolate (grated or chips)
½ cup sugar
2 tablespoons corn syrup
¼ cup hot water
5 tablespoons unsalted butter
1 teaspoon vanilla
3–4 tablespoons confectioners sugar

Put the chocolate, sugar, and corn syrup in a saucepan. Stir in hot water and cook over medium-low heat, stirring constantly. Cook at a slow boil 3 minutes. Off the heat, stir in the butter, one tablespoon at a time. Add vanilla and confectioners sugar. Stir until the glaze cools slightly and is a thick spreading consistency.

■ APRICOT BAVARIAN CREAM IN A CHOCOLATE SACK

1 cup sugar
2 cups water
2 cups tightly packed dried apricots
2 envelopes gelatin softened in ¼ cup cold water
1 tablespoon lemon juice
1½ cups heavy cream
1 #8 (8-pound) brown paper sack
Vegetable oil
12 ounces semisweet chocolate chips, melted
2 pints fresh raspberries or 2 packages frozen raspberries, drained, puréed, sieved, sweetened to taste
Fresh fruits (choose from raspberries, apricots, strawberries, and cherries)
Fresh daisies

To make the Bavarian cream, bring sugar and water to a boil in a saucepan. Lower heat and simmer 5 minutes. Add apricots and simmer about 20 minutes or until tender, stirring frequently to prevent scorching. Off heat, add softened gelatin and stir until dissolved. Purée apricots and any syrup that remains in a food processor and press through a sieve. You should have about 2½ cups purée (add a bit of water if necessary to make this amount). Stir in lemon juice.

Cool apricot mixture in refrigerator briefly. Just as it begins to set, whip cream in a chilled bowl until lightly thickened, then fold into apricot mixture. Pour into a bowl and refrigerate until set.

To make the sack, cut off 2 inches from the top of the bag, preferably with pinking shears. Cut a small rounded indention from the front side of the sack. Coat the exterior sides and bottom of the bag with oil. Place a tall can (such as a coffee can) on a tray. Place bag upside down over can and brush sack with a thick coating of melted chocolate. Place tray in refrigerator until bag hardens. Brush with chocolate again, taking special care that all corner creases are well covered. Let harden 30 minutes or longer. Carefully peel paper from the inside of the sack. (If the chocolate sack should break, it will do so neatly at the edges and can be "cemented" with an interior brushing of melted chocolate.)

To make Melba sauce, purée raspberries in a food processor or blender. Put through a sieve and sweeten to taste. Set aside.

To assemble, turn sack on its side on a large platter. Scoop apricot Bavarian into bag, let some fall from open top. Strew fresh fruits and daisies from the top of the sack as if they spilled out. Serve Melba sauce in a pitcher on the side. Serve each person a scoop of apricot Bavarian cream, fresh fruit, and a large slab of chocolate. Serves 10.

■ CHOCOLATE NEST WITH TRUFFLES

2 ounces semisweet or bittersweet chocolate
1½ tablespoons chocolate syrup (such as Hershey's)
2 teaspoons vegetable oil
7 ounces marzipan or almond paste
Cocoa (preferably Dutch process)
Small branch with green leaves
Babies'-breath or other small blossoms (optional)
White chocolate truffles (see note)

Melt semisweet chocolate and syrup in the top part of a double boiler over hot water. Stir in oil, add marzipan, and mix and knead the chocolate into the paste until it is uniformly colored.

Continued on page 135



"Do you know the difference between beef and beef hash?"



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"Check the ingredient list on your present dog food, and compare it to Mighty Dog's. You'll find that, although it may say "beef" on the front of the label, only Mighty Dog lists beef as its *number one ingredient.* That's the Mighty Dog difference, and speaking for dogs everywhere, I'd say it's a mighty big difference."



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The Pure Beef Brand.

Don't give your dog an old shoe!

...and other useful advice to help your dogs and cats lead happy, vigorous lives

By Patricia Curtis

Q *We're planning to take our cat and small dog back and forth with us to our rented vacation house. It's a five-hour trip, during which they'll be confined to carriers. Is it a good idea to give them tranquilizers?*

A Don't feel your pets are highly nervous or timid, tranqulizers should not be necessary. Be sure each carrier is large enough for the animal to lie down full length and to stand up in when it's closed. Leave the carriers out and let the animals investigate them for several days before the first trip. Put some of their toys in the carriers.

Don't feed your pets for six hours before departure nor give them water within two hours, unless the weather is extremely hot. Never put water or food in the carriers—it will only spill and make a mess for the animals to sit or lie in.

Be sure to walk the dog and encourage the cat to use its litterbox just before you leave. It's also good idea to play with them shortly before traveling, but don't pop them into their carriers in the midst of active play while they're still in an excited state.

And *never* leave them in your car when you stop for refreshments or whatever along the way. On an 85-degree day, the temperature in a car can rise to over 100 degrees in 10 minutes, even in the shade and with the windows slightly open. Every year thousands of pets die from heat exhaustion in their owners' parked cars. And last summer I met a despairing couple whose beloved poodle had been stolen one evening from their *locked* car while they were having dinner.

Q *No matter how many dog toys we give our puppy, his favorite playthings remain our shoes and socks, which he unfortunately often chews up. Should we simply give him an old shoe and sock to call his own, or would this make matters worse?*

A I don't think it's a good idea to give a dog anything of yours, even something you're ready to throw away. It would confuse him, because to him, the shoes in the closet look the same—he can't tell the difference. Then he would wonder why you were angry with him for doing something you have, in his eyes, actually encouraged.

Have you ever tried giving him a tough, hard rubber or rawhide toy of his own? Plastic, cloth, or soft rubber toys are not good because he might tear them with his teeth and swallow bits of them, which could harm him seriously.



It's important that you spend some time in vigorous play with a puppy every day (although not right after he has eaten). He'll enjoy that more than playing with any toy by himself, and it will discharge some of his healthy normal energy.

Q *My friend's dog has developed diabetes. What should I know about this disease in order to prevent it in our dog? Is diet a factor in its cause?*

A The cause of diabetes mellitus is not known, but it is an insulin deficiency brought about by a malfunction of the pancreas. According to George W. Mather D.V.M., writing in *Progress* (a quarterly bulletin of the Gaines Dog Research Center), diet does not seem to be a factor.

The disorder is relatively common among all breeds of dogs, particularly in older females. Symptoms include increased thirst and appetite, frequent urination, accompanied by weight loss. Severe cases develop vomiting, diarrhea, and depression, and if left untreated the dog will die.

A veterinarian may need to take many laboratory tests and monitor a dog closely at first, until it has become stabilized and regulated, but once that is done, regular checkups are usually all that's required. A caring owner can manage and control the animal's diabetes quite simply. The dog will need daily doses of insulin by injection, but any dog owner can quickly learn to give injections—they are generally easier to give an animal than pills or liquid medication. Diet and exercise must be regulated. This done, a well-cared-for diabetic dog can live comfortably for many years.

Q *I want to buy a gift for a friend who would especially appreciate something that benefits an animal welfare organization. She's not the T-shirt type. Any suggestions?*

A I know of three fine cookbooks, the proceeds of which all go to the benefit of animals.

The Arizona Humane Society has published *From There to Here.* The recipes reflect the wide geographical origins of the people of that state and are richly varied. Celebrities nationwide contributed to the book, too. You can, for example, try Beverly Sills's Sukiyaki, Barry Goldwater's Chili, or Abigail Van Buren's Pecan Pie. Price is $8.95 plus $1 postage and handling; address, P.O. Box 1114, Sun City, Ariz. 85372.

The Grreat and Purrfect Cookbook is spiral-bound and full of attractive recipes and lively illustrations. You can make appetizers, soups, breads, relishes, meat dishes, desserts, salads, cookies and cakes—and over 60 really interesting vegetable recipes are included. Price, $6.95 plus $1.05 postage and handling, from the Animal Rescue League of Western Pennsylvania, 6620 Hamilton Ave., Pittsburgh, Pa. 15206.

With *Cooking with the Stars,* you can make, for instance, Loretta Swit's Pasta Primavera, Ed Asner's Cold Cream of Carrot Soup, or Jean Stapleton's Boston Cream Pie, and, if you want, you can even look at the star's photo while you follow the recipe. $10 plus $1.50 postage and handling from the Hollywood Office of the American Humane Association, P.O. Box 77, Hollywood, Calif. 90028.□

Decorating your landscape

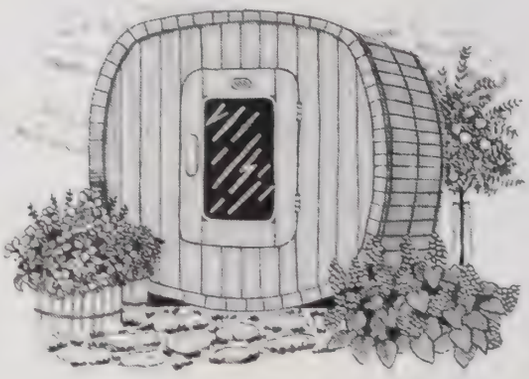
A fanciful garden structure, portable patio light, colorful shading system, and packaged cedar sauna

By Jean Spiro Breskend

A gazebo in kit form is offered by Bow House, Bolton, Mass. 01740. With a diameter of 12 feet, a plate height of 8 feet, and an overall height of 16 feet, the airy summer house invites relaxation as part of a landscape plan or as a shady retreat from the sun by a swimming pool. An eight-sided model with screened upper panels, clapboard lower panels, and a white cedar shingled roof is priced at about $3,317. Options include prefabricated decking and glass or latticed upper panels. An illustrated brochure is $2.



Bridges and cupolas associated with early America are the subject of a unique book of designs for building replicas of these charming wood structures, which are vanishing from the contemporary American scene. Included are illustrations of 36 cupolas, 22 open bridges, and 8 covered bridges, plus a short history of each. Sized for foot traffic, the bridges could be used to span a stream, add a focal point to a garden, or provide a walkway between buildings. Detailed construction drawings and a materials list are offered for all the designs. Plans range in price from $6.95 for a decorative cupola to $37.95 for a 40′ long by 13′ 10″ wide covered bridge. *Bridges and Cupolas* is $8.50 ppd. from Sun Designs, P.O. Box 106, Delafield, Wisc. 53018.



Enjoy a sauna outdoors

Everything you need to build your own sauna is packaged in an easy-to-assemble kit from California Cooperage, P.O. Box E, San Luis Obispo, Calif. 93406. Made of cedar, the pre-cut, freestanding room comes with seats, door, floor drain, vents, UL-listed heater, rocks, timer, and thermostat control. Optional accessories include a bucket and ladle for pouring water over the rocks and for cooling yourself, cedar squares for a walkway, and thick supersized towels for a complete wrap-up. A 6′ high by 6′ wide by 6′ deep unit that holds four people is $3,700. A two-person sauna is $2,900.

Colorful shading system

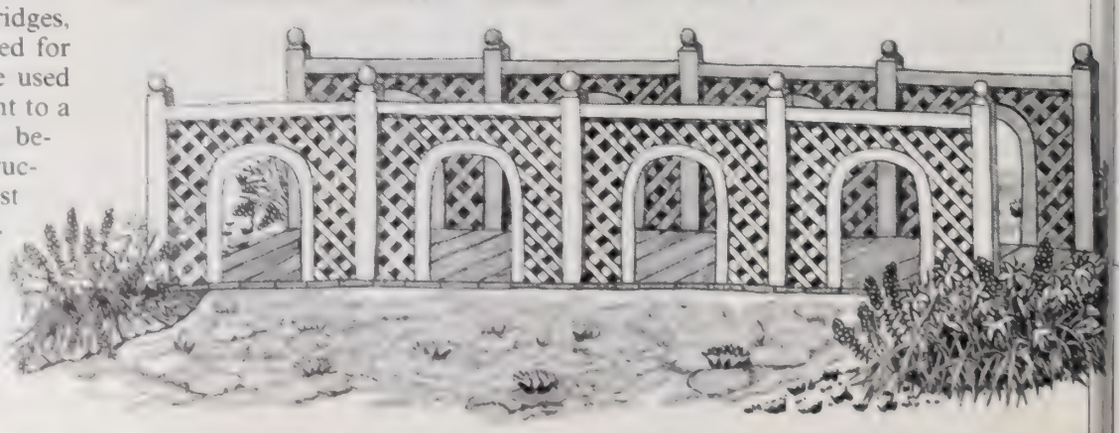
The Sun Tamers by Levolor, Lyndhurst, N.J. 07071, not only reduce solar heat gain and glare, but also add great style and a colorful outdoor design element. Practical for patio doors and windows needing long projection and high head room, the awnings are made with rising-sliding retractable arms. When not in use, they roll up into an unobtrusive headbox. Colorfast acrylic fabric comes in brown, green, royal blue, red, and orange, and in stripes of brown, yellow, turquoise, blue, or green with white.





Portable light

You can put a special glow on outdoor living with a unique patio light by Arkla, Evansville, Ind. 47704. Operating with a cylinder of LP gas that slips inside the top of the post and is easy to replace, the PatioLite adjusts to three heights: 74″ for general illumination, 54″ for barbecuing and dining, and 35″ for highlighting steps, flower beds, and other landscaping features. Ignition is matchless, and gas flame does not attract insects. About $80 at home centers. LP cylinder, not included, is about $2.50, lasts about 14 hours. □



CHOCOLATE

continued from page 131

Continue kneading on a work surface dusted with cocoa, sprinkling on more cocoa as needed, until marzipan is soft, non-oily, and maleable. Dust surface again with cocoa and roll out marzipan to a thickness of ¼ inch. Cut dough into noodle-sized strips (about ¼- to ⅓-inch wide). Run a spatula under the "noodles" to free them. Form the strips into the shape of a nest about 5 inches in diameter. Press strips firmly together to form a solid nest bottom and build up the sides by pressing and lightly firming the marzipan.

Place a small branch on a large oval platter. Place the nest amid the greenery. Tuck blossoms around nest and fill nest with truffles. Serve with coffee, inviting guests to eat both nest and truffles. Keep nest wrapped in plastic if not used immediately; this is best eaten the day it is made. Serves 8. *Note:* To make white chocolate truffles look like eggs, brush oval-shaped truffles with melted white chocolate. When cool, sprinkle with moistened cocoa and let harden. Mix a small amount of cocoa with enough water to make a paintlike consistency. Dot the "eggs" with a paint brush.

■ RASPBERRY TORTE

1 10-inch sponge cake (see recipe)
Raspberry liquor or light rum
½ cup raspberry jam, melted and strained
1 recipe chocolate glaze (see recipe) made with ⅔ cup hot water instead of ¼ cup
15–20 smooth, nonporous oval leaves (such as camellia or rose), wiped clean
4 ounces semisweet chocolate, melted
2–3 cups fresh raspberries
Whipped cream
2 pints fresh raspberries (or 2 packages frozen raspberries), puréed, sieved, and sweetened to taste (optional)

Prepare the cake and slice into 2 horizontal layers using a long, serrated knife. Sprinkle or brush the cut side of each layer generously with liquor. Spread raspberry jam over one cut half, and chocolate glaze over the other cut half. Sandwich the 2 spread sides together.

Spread glaze over top and sides of cake, smoothing it as much as possible. While the cake rests at room temperature, prepare the chocolate leaves. Coat the *back* side of each leaf with melted chocolate, then wipe off any chocolate that may have gotten onto the front of the leaf. Line a baking sheet with waxed paper and lay the leaves on it. Refrigerate to harden. Peel the leaf off the chocolate leaves.

When the glaze on the cake is cool, arrange chocolate leaves around rim of cake, then place fresh raspberries into the central portion of cake until they cover top. Refrigerate at least 1 hour or until ready to serve. Serve with whipped cream and raspberry sauce if desired. Serves 12–15. □

RESTAURANT

continued from page 126

template the raw ingredients of cooking. Needless to say, he puts himself in the latter group. Like many chefs of his generation, he was trained in French classical and regional cooking, but as he became accomplished he gravitated to the contemporary ideas of Guérard, the Troisgros brothers, and especially Fredy Giradet, all of them masters of the nouvelle cuisine.

Palladin's *du marché*, or fresh from the market, approach allows him to extensively rewrite his menu every day. Some of the results are faultless. A tender, almost soft corn custard studded with chunks of lobster circled with a parsley sauce tasted as bright as it looked. And corn combined nicely with small but very tasty Belon oysters in a simple, almost naïve milky soup. Dishes of this sort are Palladin's most successful—original enough to please the sophisticated palate and showcase an ambitious chef, but based on classic combinations. A mussel soup scented with saffron, a pâté of woodcock and *foie gras*, deeply flavorful but wonderfully light-textured, are further examples. One of the finest dishes was chicken in a pungent, silky olive sauce.

But creativity can have its dark side; it can be a risky business, and some experiments fail. When the market turns up Belon oysters and fresh snow peas, for instance, the diner may later face a plate of carefully but not particularly attractively arranged poached oysters on a purée of the peas—two simple elements that never interact, making up a dish that lacks dimension. Slices of rosy squab breast over a mound of stir-fried shredded artichokes and lobster strewn with a generous portion of shiitake mushrooms and a colorful dash of black and red lumpfish roe were better, if not perfect; the references to the nouvelle cuisine's admiration of Oriental cooking were obvious—sometimes Palladin seems to be vamping. And sometimes one suspects an ongoing struggle between his unquestionably sound background and his urge to make his mark.

The service here is by friendly, attractive young men and women who make up for a certain lack of slick professionalism with a refreshing enthusiasm—one practically is congratulated for ordering well or for having the good taste to dine at Jean-Louis in the first place. But they know their business, and some of them even know their wine, a circumstance that is not common enough nowadays. When asked to advise between choices from the very good, but fairly high-priced list, they will often recommend the less expensive bottle. Jean-Louis, The Watergate, 2650 Virginia Ave. N.W., Washington, D.C. 20036 (202) 298-4488. Closed Sunday. *C.L.* □

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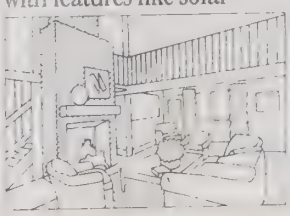




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continued from page 84

geraniums and pansies, ferns and water lilies, twigs, logs and leaves, shells, seaweed and coral: These were the models for majolica patterns, some cast from nature, others re-created by noted sculptors and colored by skilled painters. The result was incredibly tactile; it invited a touch to distinguish the real from the clay. Victorian taste for the exotic added other dimensions—from trade with the East came the bamboo, fans, and birds of Oriental inspiration, while animals both familiar and imagined people a whole medieval bestiary.

For the Victorian matron, majolica was never an heirloom dinner service but rather an irresistible extra and, in a time noted for serious eating, often food and plate were inextricably and amusingly one. Fish services showed a life-sized salmon on which to place a real one or offered an ocean bed of encrusted shells and coral. Asparagus platters presented a welcoming curve of life-size replicas. Strawberry leaves and flowers made a bed for real berries, complete with cups for sugar and cream, while handled baskets mimicked wicker weaves to proffer sweetmeats. Larger ornamental pieces linked house with garden—cachepots for the giant ferns of conservatories, garden seats on which to rest, umbrella stands like a slice of gnarled log, and always the birds and beasts that seemed to stray in from the parkland.

Long spurned by serious ceramics people who favored the handwrought output of the 18th century and before, maligned as garish and vulgar, and greatly undervalued, majolica is now being plucked with both hands from country flea markets, auctions, and big-city shops. The country passion for decorating and the revival of interest in all things 19th century explain in part a three-year escalation that has seen prices move from throwaway to investment levels, but experts point to other reasons why.

In contrast to the darkness and dignity of more traditional choices, "it's upbeat, it's alive, and it's fun," explains Christopher Horn, who first began starring majolica in his *Secret Garden Antiques* less than a year ago. "And, treated with care, it's usable," he adds. Diane Love, who has also sold majolica, points to the whimsy of a ware that doesn't take itself too seriously, of forms and bold color mixes that are so unexpected and delightful that they demand a highly sophisticated taste.

It is majolica's infinite variety that intrigues and lends excitement to collecting, according to Garvin Mecking, who sends rare finds as far away as Dallas and Kansas City from the overflowing cabinets of his miniature uptown shop and the larger one hidden down in New York's wholesale antiques district. "Every time you go out, you see something you've never seen before. It never stops fascinating the imagination and never stops changing. There's nothing else like it except jewelry!"

To most eyes, majolica looks best en masse so the intense colors and strong shine reverberate and reflect, each piece reinforcing the impact of the whole. From that point on, most collectors take a point of view: Some concentrate on form, others on subject or pattern, on maker or color.

Decorator Georgina Fairholme has concentrated on a lineup of pouring jugs, from tiny cream ones to tall cider sizes, for the shelves of her own country cottage. Craig Williams confesses to a 10-year penchant for majolica, but doesn't present it in the formal English background of his *Hyde Park Antiques* or in his drawing room. Visitors who stray into the library and bedroom will be rewarded by étagères piled with amusing finds—four monkeys in graduated sizes, sitting cheek-by-jowl with tall cockatoos. It is the way majolica interacts with other materials that has always charmed interior designer Mario Buatta—with faded old chintzes because the rainbowlike colors bleed into each other in the same way, and with the dull silvery tones of antique pewter, to which it provides a shiny counterpoint. For a client in Charlotte, North Carolina, he grouped majolica plates and platters and hung them, in traditional European fashion, all over cantaloupe-colored walls.

Once in a room or in a lifestyle, majolica often seems to take over, like the lush greenery that was much of its inspiration. The Hoffmans, whose collecting began 15 years ago with the chance find of an enormous bowl that seemed to suit an overscaled dining table in their huge 1890s replica of a French château, now own up to some 500 pieces (sets of plates count for one), all Minton—a case of collecting by maker. "Guests think they've arrived at a museum or an antiques shop," laughs Hoffman, whose majolica has become an admitted passion during the past five years, fueled by frequent trips abroad and a network of agents from London to the piny woods of Georgia. Although most of the collection is housed under glass (to minimize dusting), pieces are out all over—on three sideboards in the dining room, on the grand piano, and mingled with lacy wicker in the morning room, where a whole menagerie of life-size majolica animals and birds browse among the plants, as they did in the Victorian conservatories for which they were designed.

Amassing a freehand mix of what she calls "the happiest kind of pottery" has become an all-consuming adventure for Joan Graham, who assures a smooth-running office for her surgeon husband and bankrolls her collecting with the proceeds of her earnings. She has gathered 1,000 different pieces, half English and half American, in some three years, often by simply checking the yellow pages in cities like Atlanta, Phoenix, and Chicago when she travels to medical conventions. The result is the planned transformation of the Graham's sleek modern apartment into an English country house high above the city. For the inevitable overflow, Joan Graham has drawn in a storage closet on the remodeling plans, in which pieces will be classified by size, shape, and color and rotated into rooms as the seasons change or mood inspires.

Lighthearted majolica does not demand the scholarly expertise that attends more serious ceramics collecting, for the ground rules are far from arcane. Dates are clear—from 1851 to the end of the century for the most part, when labor struggles in America and the final prohibition of lead glazes for health reasons in England set a finis to production. Some did spill over to the beginnings of the First World War, though it was mostly Continental in origin and Art Nouveau in style. Marks do command a premium—such as the diamond-like identification for 19th-century English makers (stamped with the date and factory), the names of Minton, Wedgwood, Holdcroft, the linked GJ that denotes the work of master potter George Jones, and the Etruscan insignia of Griffen, Smith & Hill, an American stamp that automatically triples the value of a find. But the vast majority of majolica is purposefully unmarked, for as factories proliferated in England and exported vast boatloads to America and Australia, and as the potters themselves moved to man hundreds of new kilns overseas, designs from the original makers were pirated and names omitted. Almost every European pottery, especially in France, Austria, and Germany, made their own versions of the majolica style, usually well-identified and clearly different in subject, a presently neglected area that might attract beginning collectors. Problems of authenticity used to be almost nonexistent (when prices were low, there was little motive for forgery), but rare pieces are now being duplicated in England and Portugal, a good reason to depend upon the advice of an expert dealer.

Condition is important, although connoisseurs do not concur on the criteria. Majolica was made for everyday use and much of it comes down to us

chipped, cracked, and worn; other defects were built-in, for production was fast and unrefined. Hairline cracks, firing faults that occurred in the making, age lines, and even a bit of crazing are acceptable, in the view of Bonnie Heller, whose all-majolica booths at antiques shows in the Northeast have earned her the title of "The Majolica Lady." A repair to a major element, such as the knob on a tureen cover or the handle on a teapot, is a definite no. The shinier the better is the watchword, so dullness or wear spots in the brittle lead glaze are other reasons not to buy. On the question of chips, opinion differs. Since these can be invisibly repaired, the placement of the chip, the price, and the scarcity of the piece dictate the individual decision.

Although majolica is no longer "a sleeper," you can still afford it, particularly when browsing away from Eastern city centers. Leaves, almost the original majolica, still abound, both the plain round emerald-green plates of Wedgwood and the begonia-leaf shapes of American makers, each delightfully and differently multicolored since they were painted at home in the evenings and returned to the factory for firing. Barbara Munves, who was one of the first to show majolica at her James II gallery, still ranks these as favorites, both as ornament and for serving salads. At the other end of the collecting spectrum, good pieces seem scarce, but experts like Garvin Mecking and pioneer enthusiasts like Jerome Hoffman agree that more interesting confections that have not yet been seen will begin to emerge as the collectors of the '40s (a time when majolica was somewhat of a fad) begin to auction their stores, and as heirlooms long hidden in attics and closets are searched out and sold. □

Editor's note: Joan Lerrick is a journalist who specializes in antiques, interior design, and fashion.

To read about majolica:

Rebert, M. Charles. *American Majolica: 1850–1900.* Wallace Homestead Book Company, Des Moines, Iowa, 1981.

Rickerson, Wildey C. *Majolica—Collect It for Fun and Profit.* The Pequot Press Inc., Chester, Conn., 1972 (out of print).

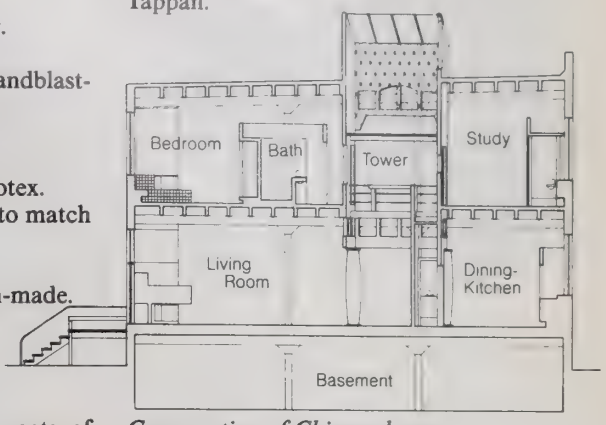
The Encyclopedia of Collectibles, 16 volumes, Volume #9, pp. 104–121. Time-Life Books, Alexandria, Va., 1979.

Aberback, William. "Wedgwood Majolica." *The American Wedgwoodian,* March 1982. WINS, 55 Vandam Street, New York, N.Y. 10013.

King, Jean. "English Majolica." *Wedgwood International Seminar Proceedings,* fall 1982. WINS, 55 Vandam Street, New York, N.Y. 10013.

Materials and equipment in the house on pages 94–97

ARCHITECT: Kenneth Schroeder
CONTRACTOR: Kenneth Schroeder
SIZE OF HOUSE: 1,550 square feet
STRUCTURE
Foundation: Existing loft building.
Framing: Heavy timber, 6 x 10" fir.
EXTERIOR OF HOUSE
Exterior walls: Common brick, sandblasted.
Exterior paints: Cabot.
Roof: Existing.
Insulation: 2" rigid at roof, by Celotex.
Windows: Steel industrial by Boca to match existing.
Skylight: Custom made, glass.
Doors: Wood French doors custom-made.
INTERIOR OF HOUSE
Interior walls: Drywall by U.S. Gypsum Co.
Ceilings: Existing, sandblasted.
Floors: Existing maple, two new coats of polyurethane.
Interior paints: Pratt & Lambert, Inc.
Fireplace: Metal prefabricated by Majestic.
Lighting fixtures: Tracks by Juno. Dimmer by Leviton. Lights by Hubbel.
Hardware: Brushed aluminum lever handles by ASSA.
Kitchen and bathroom cabinets and countertops: Custom white laminated by Macor.
Plumbing fixtures: Just S.S., Chicago Faucet.
Kitchen equipment: Dishwasher by Kitchen Aid. Ovens by Jenn-Air Corp. Range by Chambers Corp. Refrigerator by Sub Zero. Exhaust fan by Nutone.
Hot-water heater: 50 gallon by Rheem.
Heating: Gas forced air. Furnace by Tappan.



Cross section of Chicago house

Materials and equipment in the house on pages 114–117

ARCHITECT: Richard Sygar
CONTRACTOR: Dick Schaefer, Islip NY
SIZE OF HOUSE: 1,600 square feet
SIZE OF LOT: 1/8 acre

• STRUCTURE
Foundation: Existing.
Framing: Wood studs, 16" on center.

Continued on page 167

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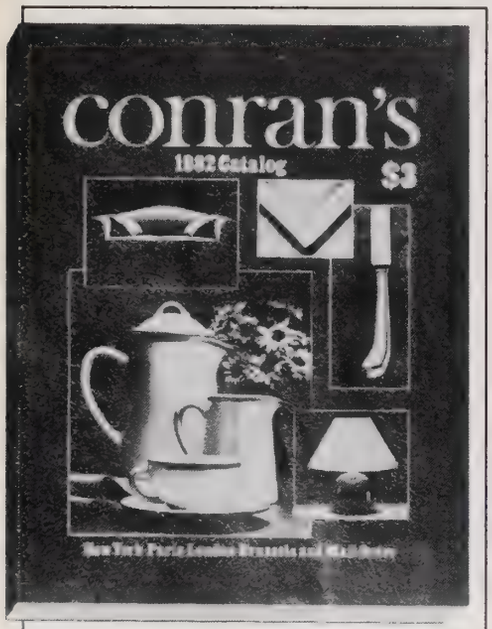
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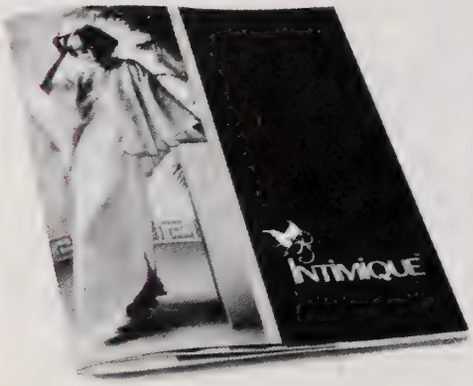
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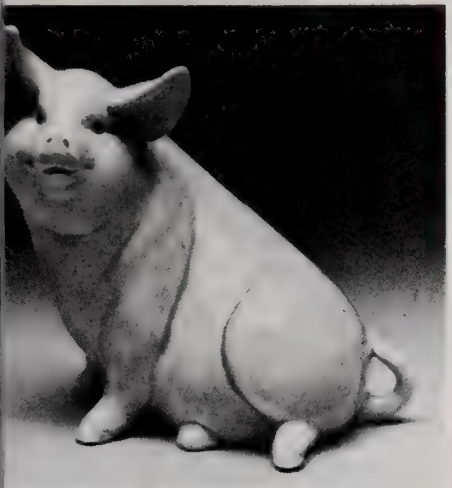
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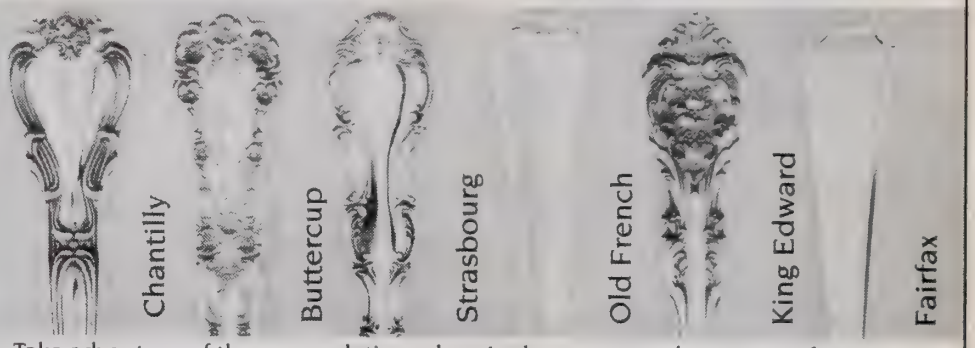
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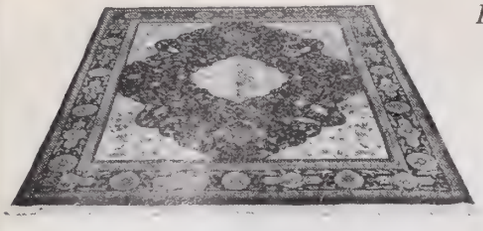
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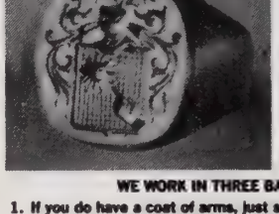
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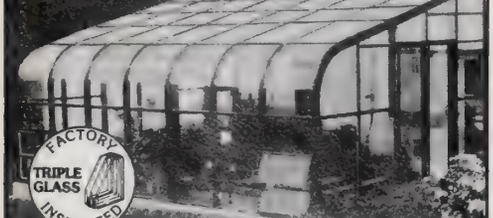
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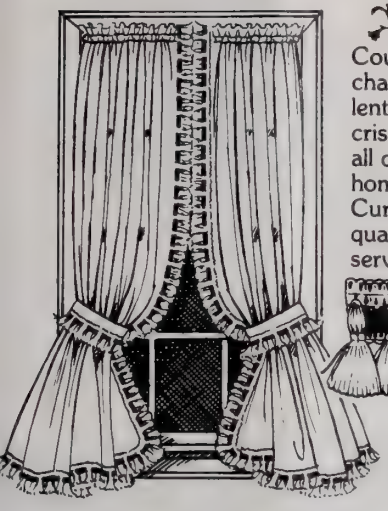
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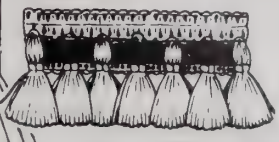
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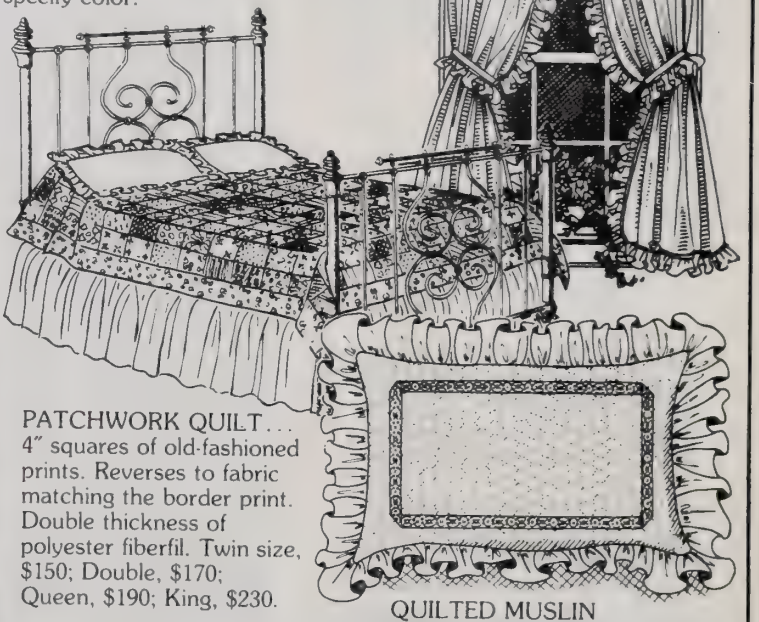
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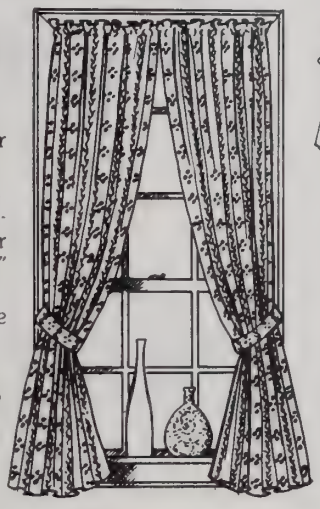
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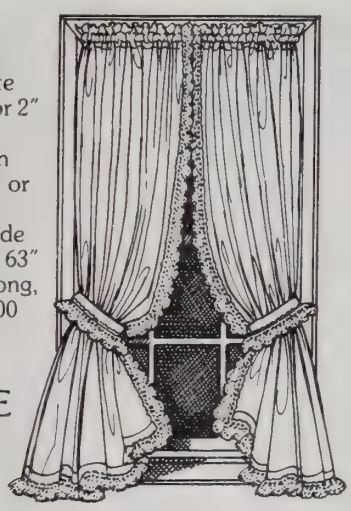
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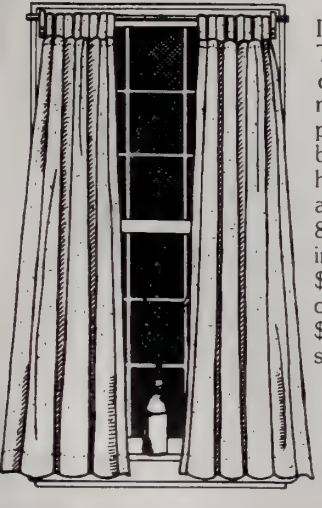
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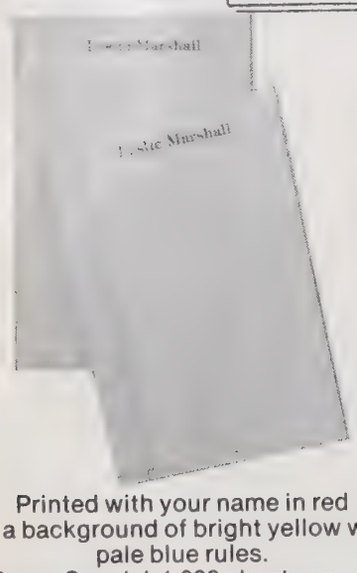
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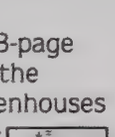


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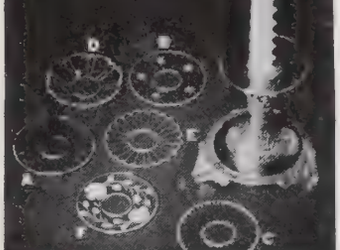
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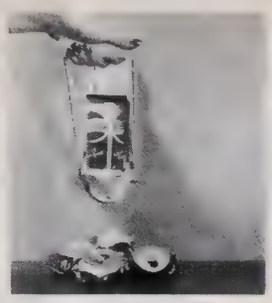
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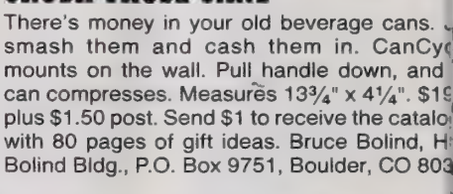
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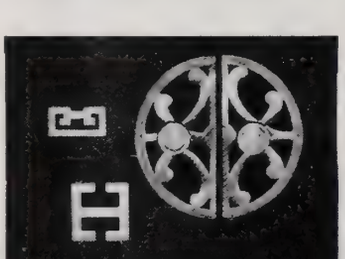
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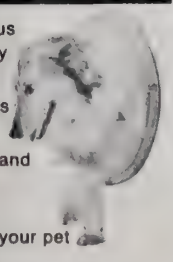
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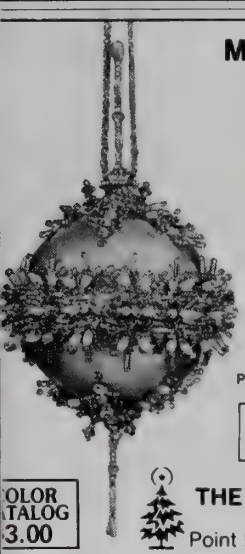
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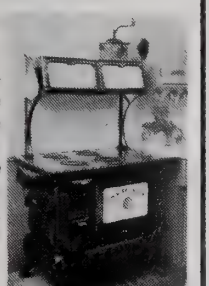
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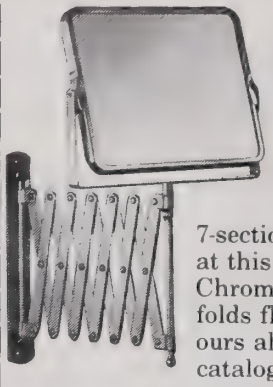


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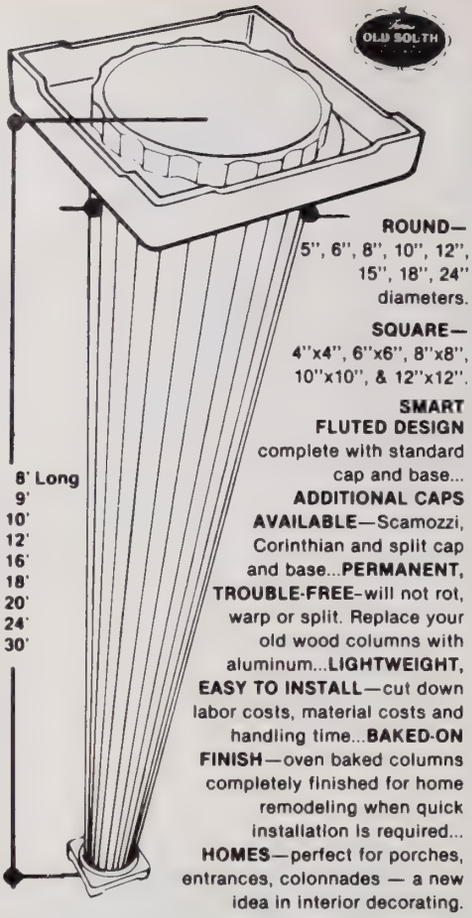
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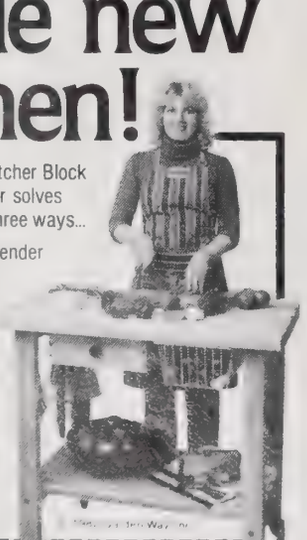
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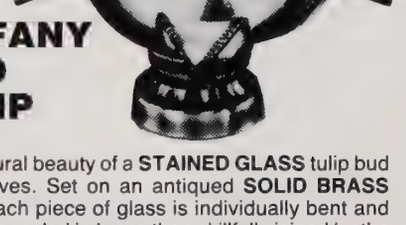
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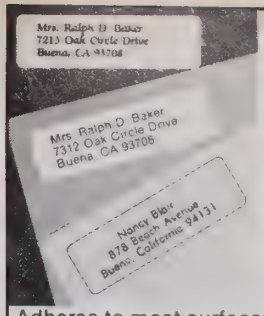
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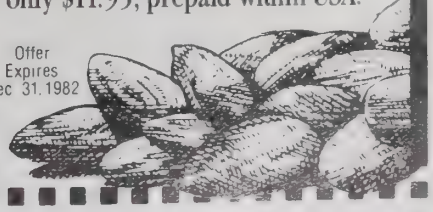


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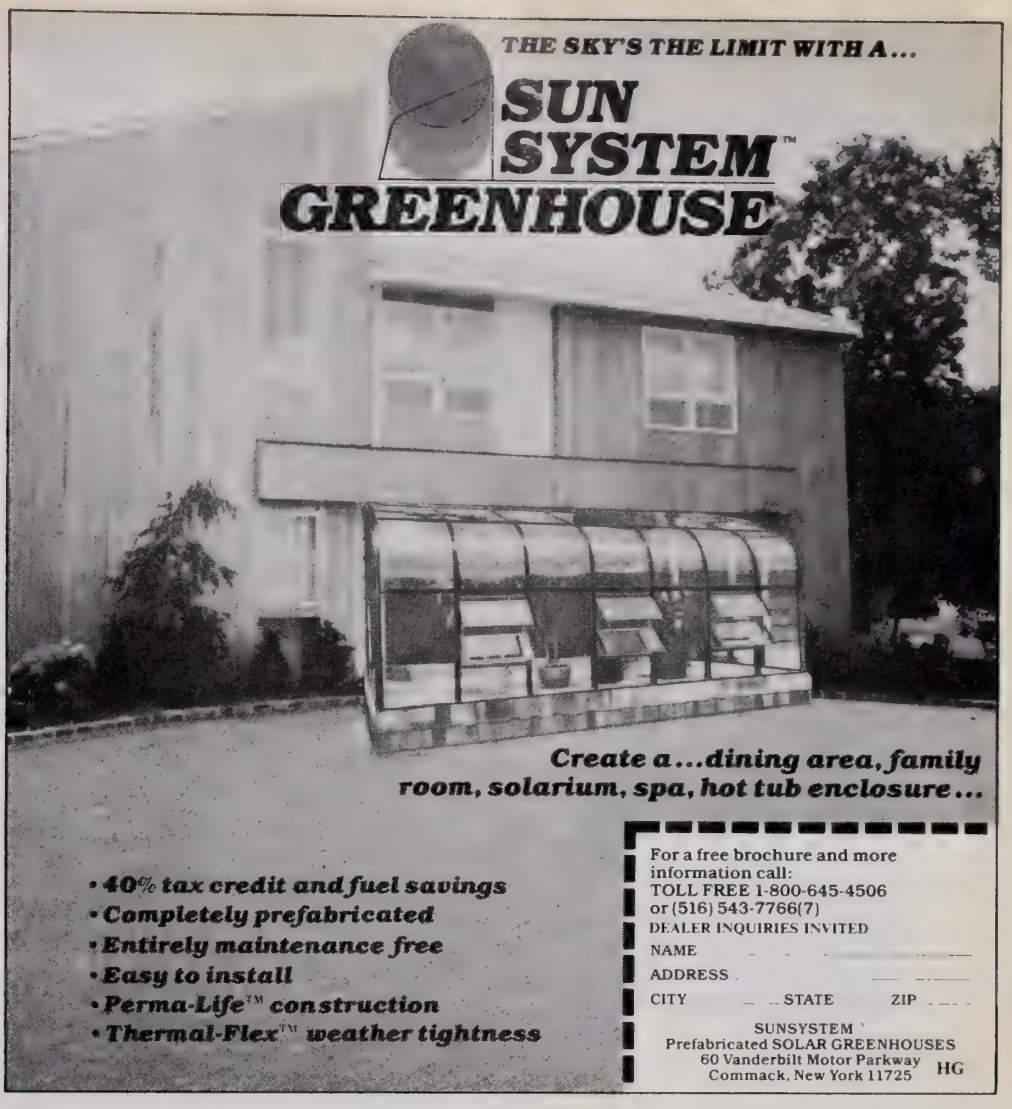
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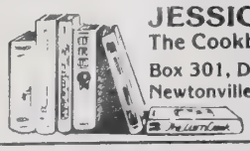
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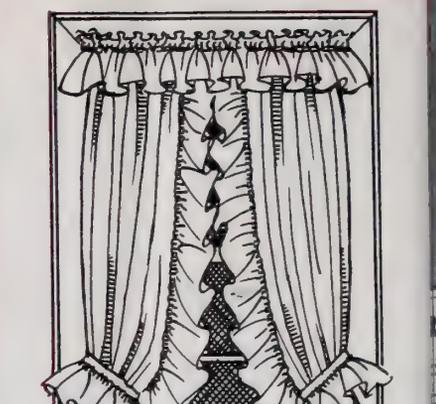
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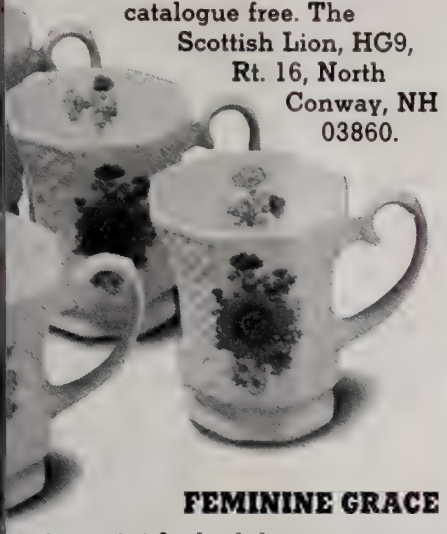


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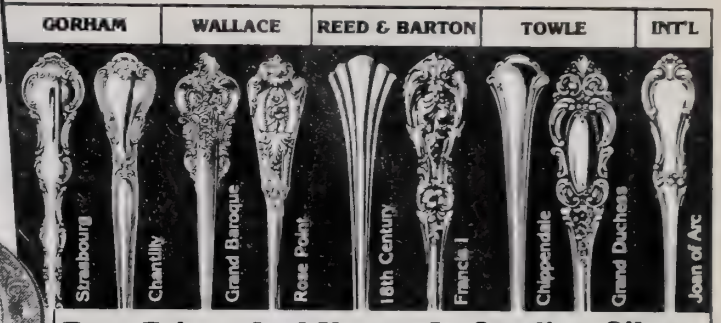


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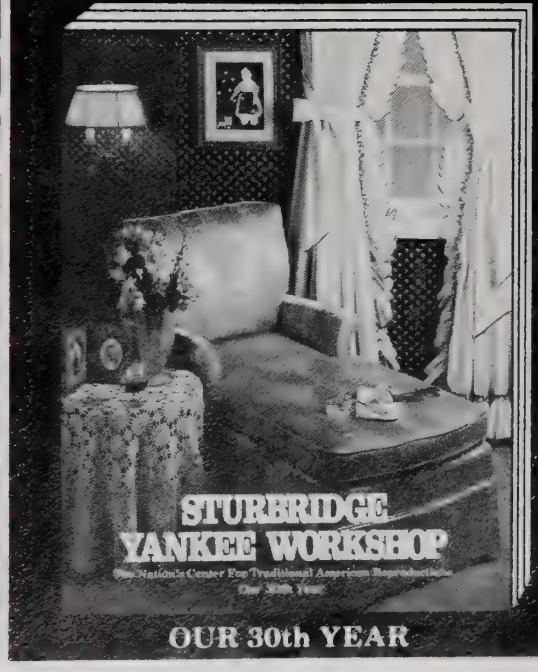
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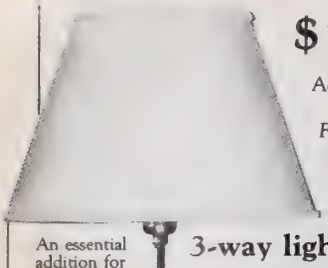
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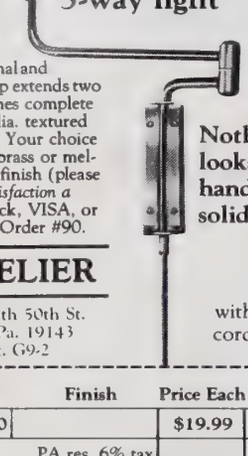
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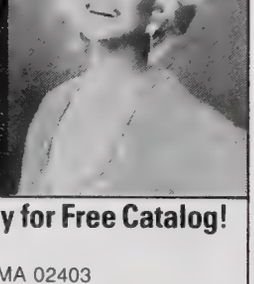
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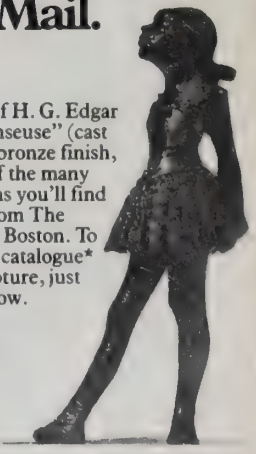
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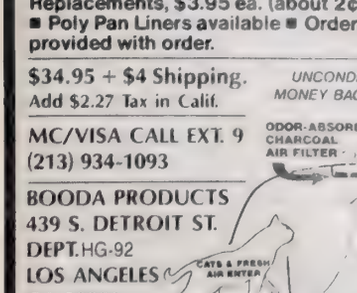
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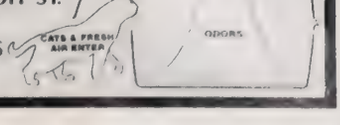
- **Easy-off locking top cannot be dislodged by cats, dogs or children**
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- **King size litter pan is 8" deep**
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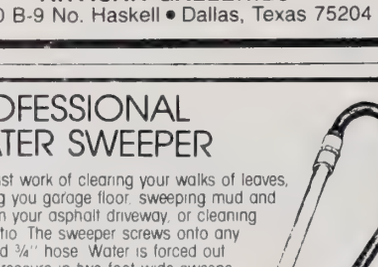
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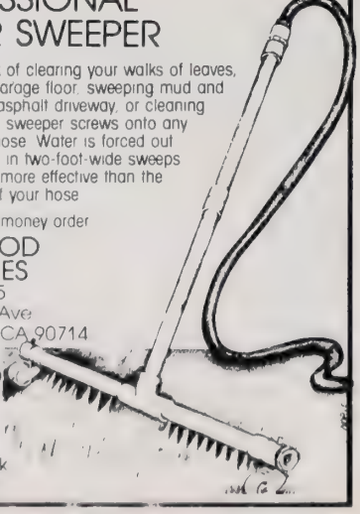
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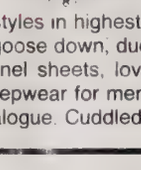
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CHRISTMAS

67 Cuddledown



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68

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69 Carolina Leather House Inc.

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70 CRYSTAL CLASSIC

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71 MERSMAN TABLES

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73 Booda's Cat House

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accessories. From amazing 100% odor free l
pans to plush cat furniture that saves your own. F
exercise, grooming, cleaning, health, feeding i
and more. Booda Products. 50¢.

74 HearthStone

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even, dependable warmth, and 300% more H
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Marble-like soapstone crafted by hand. Wood
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CHRISTMAS

5

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6

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7

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8

Marion Travis

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9

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molded units. Economical prices to fit every-
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10

Clymer's
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collectibles, special unicorn collection. Pewter,
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11

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12

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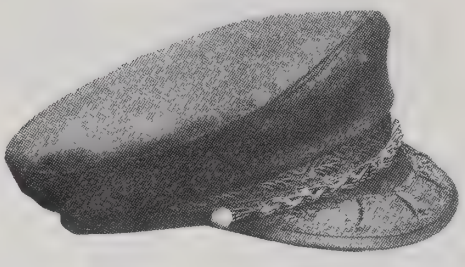


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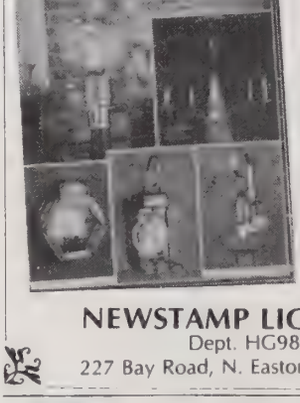
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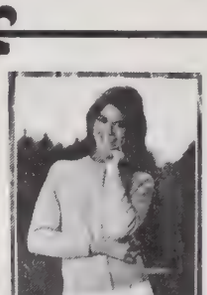


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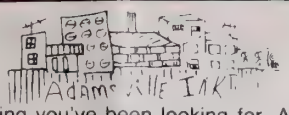
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CHRISTMAS

1



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7

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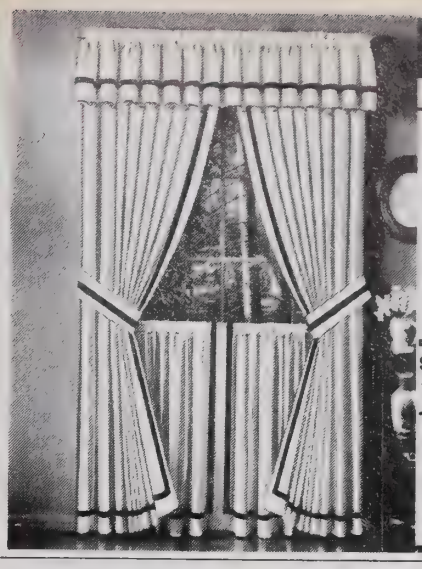
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8

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TURN TO PAGE 165 FOR COUPON



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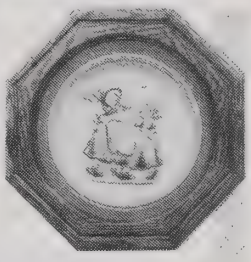
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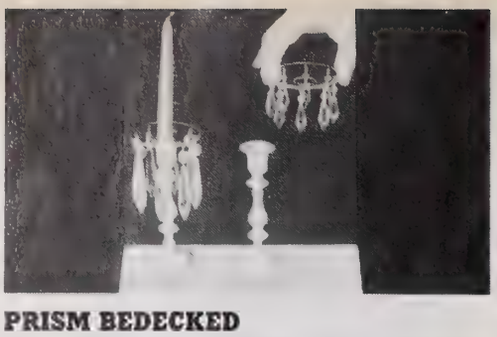
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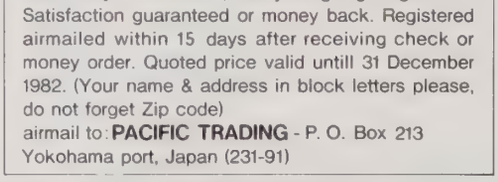
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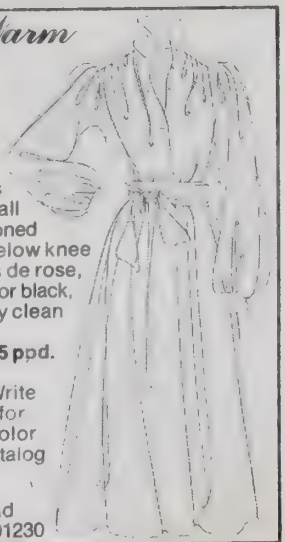
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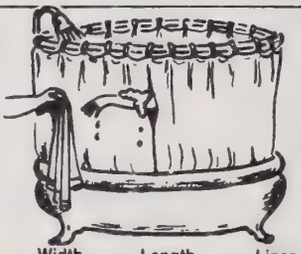
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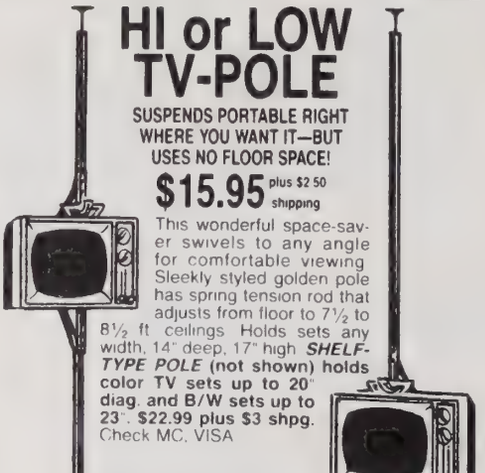
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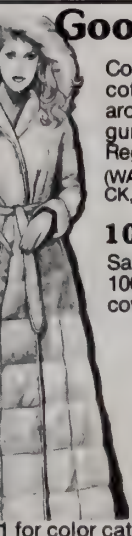
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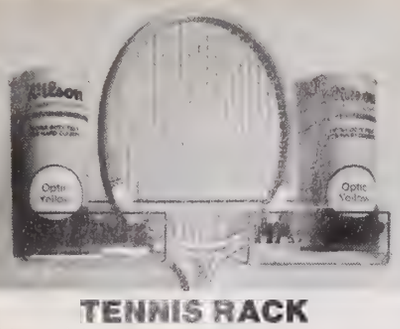


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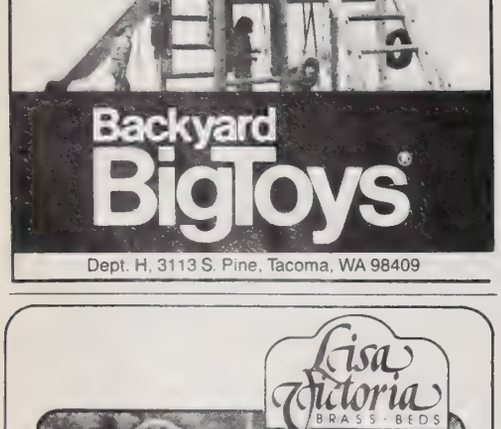


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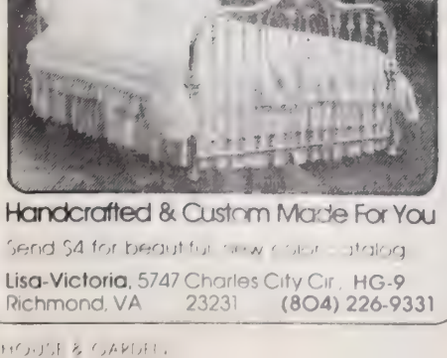
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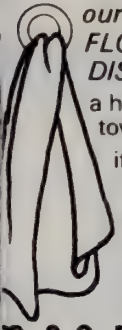
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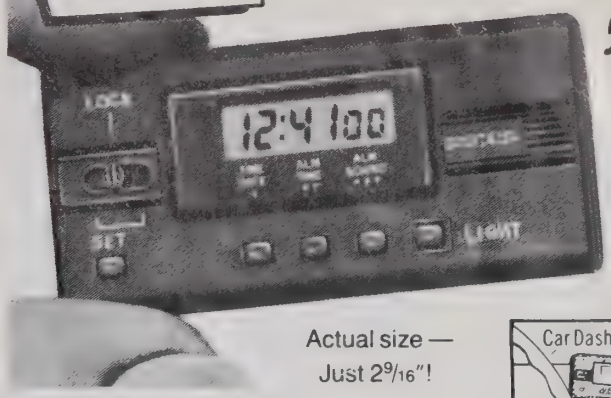
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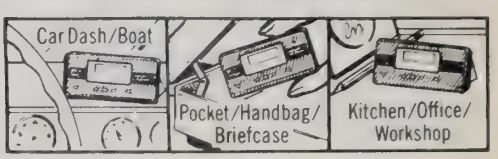


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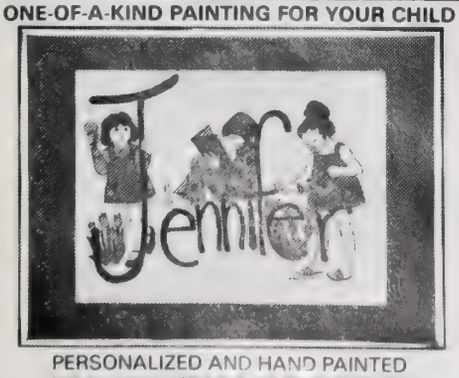
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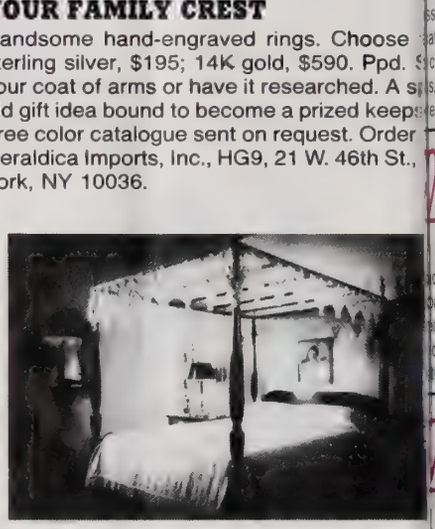
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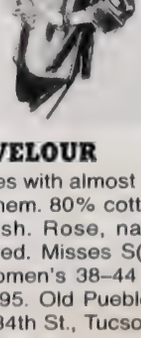

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Gardening in a trough

A growing number of enthusiasts are discovering the delights of gardening in miniature

By Lorraine Marshall Burgess

If you have grown weary of bending and stooping for ground-level gardening or are looking for something different, consider trough gardening—a custom that began in England and has been pursued by a small band of admirers of miniature plants. The trough can be an ancient stone sink, a horse or cattle trough, or any stone building fragment found or specially made. The prime goal is to find large, heavy pieces with thick walls that will insulate soil and plants from sharp temperature changes and drying winds.

Plants cultivated in troughs are primarily alpine varieties—tiny jewels that would not otherwise survive in the waterlogged soil of lowland regions, or rock-garden plants that benefit from the close company of the stone or concrete. With tiny varieties of phlox, veronica, violets, and sedum, 20 or more plants can thrive in a 20-by-30-inch trough.

Plants that require the same cultural conditions are best grouped together in one trough. Oyster shells and limestone crushed into ¼- to ½-inch pieces are a good addition to soil mix for lime-tolerant plants, and granite or sandstone chips are suitable for acid lovers. Laced with peat, leaf mold, and garden loam, the crushed material provides the preferred sustenance for each collection.

When nurturing plants that might decay at the crown, allow space for an extra 1-inch layer of stone chips on top, to lift leaves away from the life-threatening dampness. Just press the soil mix down gently to make room for the chip topping.

If you should become intrigued with trough gardening, realize that with either stone or concrete containers, it is a heavy operation, best pursued as a two-person project. It is a two-part job as well: It takes strength to move the huge containers and sensitivity to plant and maintain the gardens.

Even with a strong, helpful friend, it is advisable to determine the desired height and final location of the trough before filling it with the necessary soil, sand, or gravel that will weigh it down. Setting the trough on auxiliary stones or pedestals could ease the caretaking and bring the display up to eye-level for better viewing—and fewer backaches.

Stone troughs make fine architectural accents paralleling the edge of a garden terrace or city balcony, or as an ornament at the end of a garden path. If you should be so fortunate as to acquire extra troughs, use them as small garden pools or, upside down, as benches.

The best hunting grounds for troughs are areas that were once part of colonial America. However, if you fail to find a stone beauty, don't despair. Have your local stone mason or concrete contractor make one to your specifications. Some enterprising craftsmen borrow prized stone pieces to make their molds, and then cast additional troughs in smaller, more convenient sizes—9 by 15 by 6 inches or 15 by 30 by 10. The concrete containers are about 3 inches thick, and reinforced with wire netting. As is necessary with authentic stone troughs, several ½- to 1-inch diameter holes are drilled in the bottom of each piece to assure good drainage. But whether you choose to rummage for your trough or to buy one ready-made, the pursuit of this garden specialty is a delight.

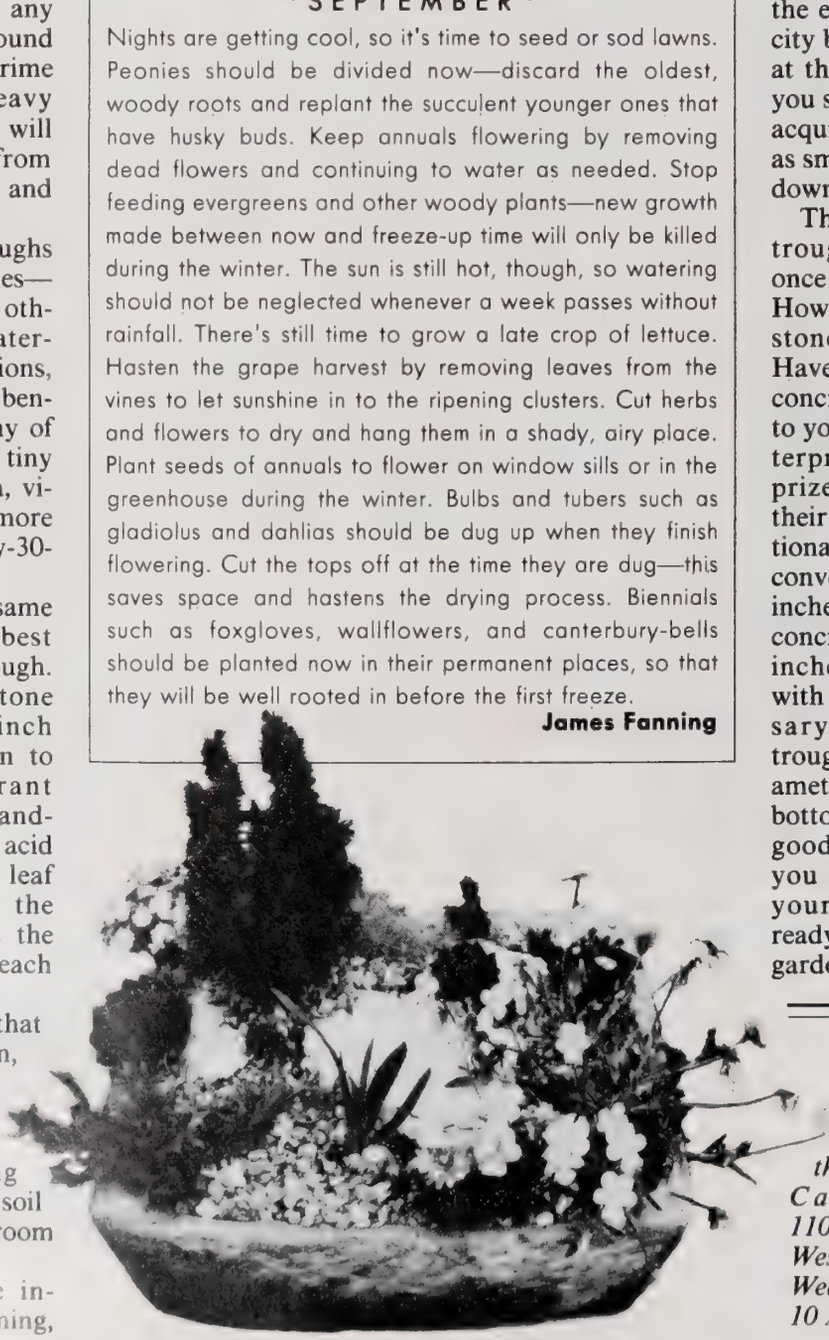
GARDENER S CALENDAR



•SEPTEMBER•

Nights are getting cool, so it's time to seed or sod lawns. Peonies should be divided now—discard the oldest, woody roots and replant the succulent younger ones that have husky buds. Keep annuals flowering by removing dead flowers and continuing to water as needed. Stop feeding evergreens and other woody plants—new growth made between now and freeze-up time will only be killed during the winter. The sun is still hot, though, so watering should not be neglected whenever a week passes without rainfall. There's still time to grow a late crop of lettuce. Hasten the grape harvest by removing leaves from the vines to let sunshine in to the ripening clusters. Cut herbs and flowers to dry and hang them in a shady, airy place. Plant seeds of annuals to flower on window sills or in the greenhouse during the winter. Bulbs and tubers such as gladiolus and dahlias should be dug up when they finish flowering. Cut the tops off at the time they are dug—this saves space and hastens the drying process. Biennials such as foxgloves, wallflowers, and canterbury-bells should be planted now in their permanent places, so that they will be well rooted in before the first freeze.

James Fanning



California Color

Lester Hawkins and Marshall Olbrich open their garden in Occidental, California (see pages 110–113), and their nursery, Western Hills, to plant lovers Wednesday through Sunday, 10 A.M. to 5 P.M.

By James Fanning

☐ Growing gray

Gray or silvery-leaved plants like those on pages 110–113 may be grown practically anywhere, not just in the benign climate of California. Although the true olive—supreme among silvery-leaved trees—will not grow where winters are severe, the Russian olive (Eleagnus angustifolia) and native American buffalo berry (Shepherdia argentea) have handsome gray leaves, attractive fruits, and an interesting, craggy habit of growth. Among perennial plants, the family of composites offers a great many with gray or silvery leaves. The artemisias—dusty-miller is one—include a wide variety of sizes and leaf forms, all looking as though they had been dusted with flour or chalk. Lavender cotton (Santolina chamaecyparissus), has dense, twiggy growth, tiny leaves of striking gray-green, and lends itself particularly well to being sheared as a low mound or edging. Wooly wild thyme (Thymus Serpyllum) brings gray color down to the level of carpeting, and even smells good when stepped on. Sage (Salvia officinalis) has rough-textured, gray-green leaves that make an interesting contrast in texture among the herbs that are grown for seasoning, and doesn't mind having some sprigs plucked for use in the kitchen. All gray-leaved plants have the distinct advantage of growing best in soil that is dry, gravelly, and not too rich.

☐ Gypsies on the move

As the entomologists predicted last spring, areas that had been severely infested with gypsy moths in previous years saw few of the pests in 1982. This remission was part of the natural cycle followed by the moths, assisted by the valiant efforts of homeowners and arborists in applying controls. Keeping the cycle in mind, however, tree lovers in areas that were infested for the first time this year should be prepared for heavier onslaughts in the next two years. The moths laid their eggs in early summer, and they'll just sit there through the winter, ready to hatch into hungry caterpillars next spring. So now is the time to get to work on controlling next year's infestation. The gypsy moth egg clusters look like inch-long dabs of pale brown felt or spun sugar sticking to tree bark or building surfaces. They should be scraped off and buried or burned, or dabbed with an oil-based insecticide. Don't stop with a quick once-over, though—inspect your trees several times during the winter, to be sure of finding any missed the first times around. And, while you're at it, look for tent caterpillar eggs on trees—cherries and apples, mostly—that were infested last spring. They're easy to spot, looking like small dates that were split open and wrapped around the twigs of infested trees. These egg clusters are dry and brittle, and are easily peeled off and destroyed. Again, keep looking through the winter—you're sure to miss some the first time.

☐ Aristocracy of flowering shrubs

Azaleas, camellias, and rhododendrons—the three together constitute a real aristocracy of flowering shrubs. Botanically, of course, azaleas *are* rhododendrons, but distinct enough in their habits of growth and flowering to warrant a separate classification. Camellias are not hardy in the northern states, but, apart from that, any one of the three or combination of them can form the backbone of a magnificent garden. A book devoting itself to the three shrubs would seem to be in order, and one has finally been published. It is *Azaleas Rhododendrons Camellias,* by the editors of Sunset Books and Sunset Magazine ($4.95). With fine color photographs and line drawings to illustrate technical points, it offers full and exact information about growing and using these plants.

And the Jobe people, whose fertilizer spikes for trees and house plants are already being used by smart gardeners, have made their own bow toward azaleas, camellias, and rhododendrons by introducing a spike specially formulated for them. Called simply ACR Spikes, they are available at plant stores and garden shops.

☐ Plant self-defense

Can plants defend themselves? It sounds like a silly question, but recent scientific studies have shown that plants respond to insect attacks by actively defending themselves. For instance, if an insect chews a chunk out of a tomato leaf, the leaf responds by manufacturing chemical substances—chemists call them withanolides—that give the chewer indigestion. Oak trees that have been defoliated by gypsy moths respond by making new leaves with more than the usual amounts of tannins, so rendering them unpalatable for the caterpillars. Other trees respond to insects by sending distasteful chemicals to scattered groups of leaves, so that at least part of the tree is left unchewed. So a whole new field of attack against plant pests has been opened up. When the chemists find out how to synthesize these materials, we'll have a brand-new arsenal of weapons to use against the bugs.☐

BUILDING FACTS

continued from page 137

• EXTERIOR OF HOUSE

Exterior walls: Wood sheathing, cedar shingles by Western Red Cedar.
Exterior paints: Cabot's bleaching oil #0241.
Roof: Asphalt shingles by Johns-Manville.
Insulation: 6" at ceiling, 3 1/2" at walls by Libbey-Owens-Ford Co.
Windows: Woodco.
Doors: Morgan.

• INTERIOR OF HOUSE

Interior Walls: Sheetrock by U.S. Gypsum Co.
Ceilings: Sheetrock by U.S. Gypsum Co. and existing.
Floors: New fir matched to existing.
Interior Paints: Benjamin Moore & Co.
Hardware: Schlage Lock Co.
Lighting fixtures: Recessed high hats in living room by Lightolier. Low-voltage surface mounted lights in kitchen by LSI.
Kitchen and bathroom cabinets and countertops: Custom-made by contractor.
Plumbing fixtures: American Standard. Kitchen sink by Elkay.
Kitchen equipment: Dishwasher by Kitchen-Aid. Ovens and range by Jenn-Air Corp.
Hot-water heater: Rheem.
Heating system: Electric baseboard by Singer.

SHOPPING INFORMATION

Simply perfect farmhouse

p. 104–109
Dining room, p. 106
"Fleur des Champs" salad plates: By Grindley of Stoke, Staffordshire, England. Set of six, $40. At Caldwell Alexander, Southampton NY 11968.
Living room, p. 107
Multicolored rag rug: $15/sq. ft. At The Gazebo, NYC 10021 and Beverly Hills CA 90210.
Bedroom, p. 108 (top)
Antique quilt: $325. At The Quilt Gallery, Bridgehampton NY 11932.☐

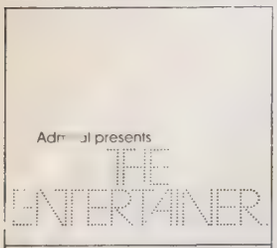

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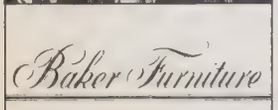
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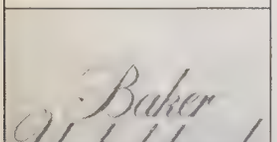
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2 EVERLITE ALUMINUM GREENHOUSES. Consumer literature package contains colorful folder illustrating a wide variety of residential greenhouses, with price lists and specification folders, installation instructions and available accessories, plus a convenient order form. Aluminum Greenhouses. $2



3 HISTORIC CHARLESTON REPRODUCTIONS. This booklet features historic 18th-century furniture reproduced by the skilled hands of Baker craftsmen. Choice pieces are pictured in a variety of historic sites as well as in contemporary settings, with dimension details. Baker Furniture. $4



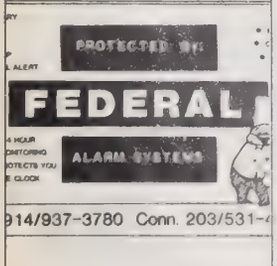
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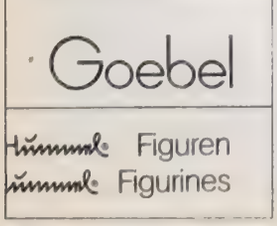
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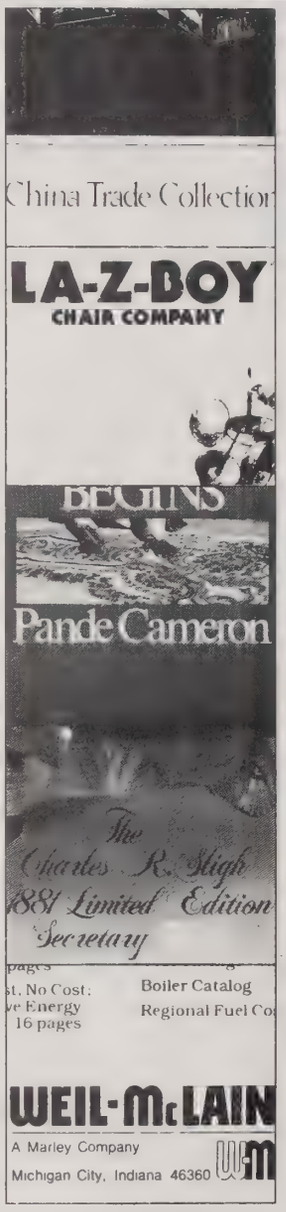
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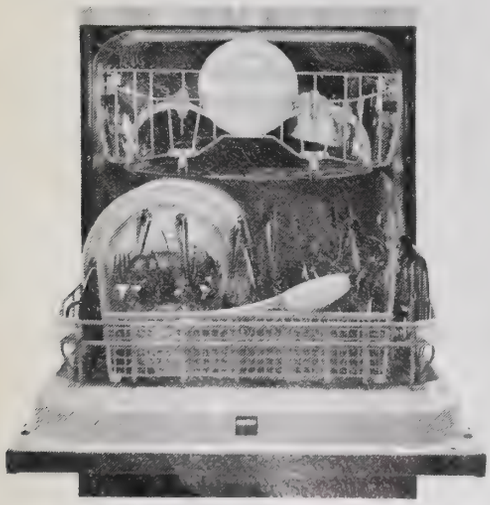
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HOUSE & GARDEN

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OCTOBER 1982
Vol. 154, No. 10



ON THE COVER

Plump seating, a fireplace, fall foliage on the mantelpiece—what better place to put up your feet and enjoy the first days of the season? This country library was designed by George Clarkson for Missy Weston. More, page 86. Photograph by Feliciano.

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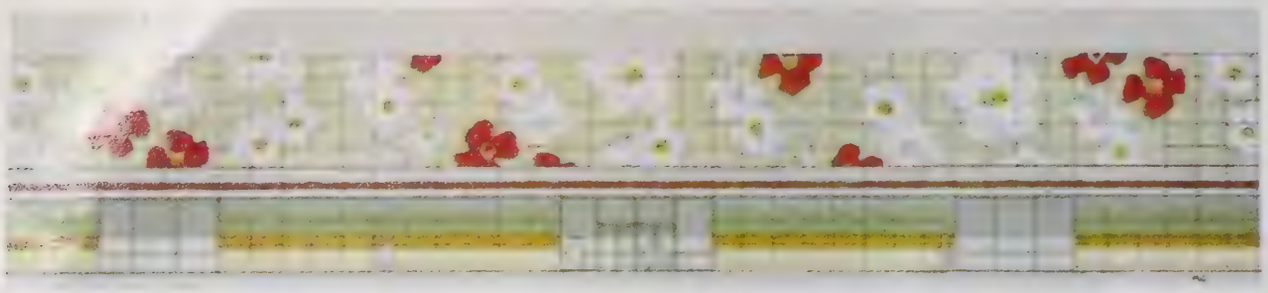
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Currents



Architecture

BY MARTIN FILLER

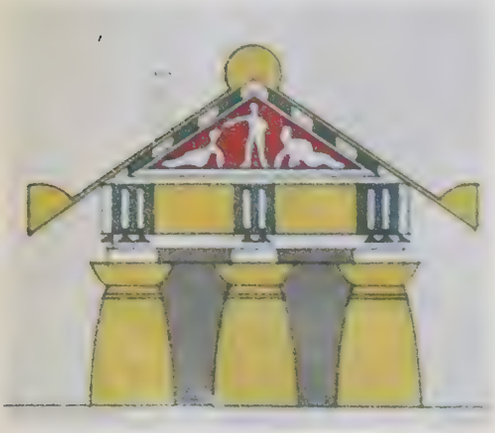
The art of VRSB

Venturi, Rauch & Scott Brown: Drawings. *Max Protetch Gallery, New York, through October 16.*

The Philadelphia-based office of Venturi, Rauch & Scott Brown has been perhaps the most influential American architecture firm over the past 20 years, especially to the younger generation of architects that has come of age professionally since the late 1960s. Robert Venturi set the architectural world on its ear in 1966 with the publication of his brilliant and highly controversial *Complexity and Contradiction in Architecture*, a bold manifesto for a new approach to building design that some now see as the single most important book on the subject since Le Corbusier's revolutionary *Towards a New Architecture* of 1923. The firm has put into practice what its principals—including Venturi's partners Denise Scott Brown (who is also his wife) and John Rauch—have preached with exceptional vigor and imagination: the need for architecture that calls on the common fund of both history and popular culture, drawing on sources as diverse as Italian Baroque churches and the stupendous hotel billboards of Las Vegas.

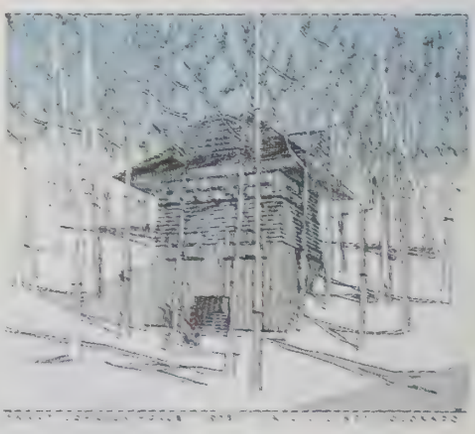
The growing interest in architectural drawings as art objects has focused justifiable attention on the work of Venturi, Rauch & Scott Brown, for the firm has been no less adventurous in experimenting with new methods of graphic representation than it has been in pioneering architectural design. In fact, their drawings provide a direct parallel to their constant efforts to break out of the predictable solutions to architectural problems. Thus their drawings from the late 1960s are often really not "drawings" in the strict sense at all, but rather multimedia assemblages that simultaneously make use of a number of different techniques—photography, Xerography, collage, drawing, and painting—to achieve graphic effects that are as original as the works they depict.

Continued on page 13



Façade study for Eclectic House Series, 1978, inspired by archaic Greek temples.

Façade of the Best Products Showroom, Oxford Valley, Pa., 1977, with floral-print panels like superscale wallpaper pattern.



Brant-Johnson house, Vail, Colo., 1977, in drawing reminiscent of the Vienna Secession.



Unexecuted 1972 proposal for Philadelphia's Bicentennial Celebration Project in 1976 called for pyrotechnics, illuminations, and searchlights, with projections cast onto the blank sides of the Philadelphia Museum of Art, including one of Marilyn Monroe on the wing at right.

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astle



Knebworth House



Penshurst Place

Following are representative examples of this important Baker Furniture Collection.

A. *An Adam half-round satinwood and inlaid folding card table, the top crossbanded with tulipwood and rosewood and inlaid with satinwood bands, with boxwood stringing and with berried laurel border, centring a lobed fan-pattern medallion in boxwood and satinwood with radiating florets; the frieze similarly inlaid and with chains of husks and riband ties, on square tapering legs cornered with boxwood on moulded and tapering block feet. English c: 1775. Provenance: The Right Honourable The Earl of Mexborough, Methley Hall —Yorkshire, England.*

B. *A magnificent Chinese Chippendale display cabinet, the pagoda shaped pediment with pierced fretwork and carved with acanthus leaves and scrolls; the 2 glazed doors to the upper section with finely moulded astragals, enclosing adjustable shelves; the frieze elaborately carved with chinoiserie mouldings and with blind fretwork; the 2 panelled doors below carved with foliage and mouldings, on shaped bracket feet. English c: 1760. Provenance: The Right Honourable Viscount DeL'Isle V.C.,K.G., Penshurst Place—Kent, England.*

C. *A George I burl walnut concertina action folding card table, the shaped top crossbanded and inlaid with arrow pattern bands, fitted with one drawer in the all-around frieze on carved cabriole legs carved on the knees with a shell and pendent husks and with scrolls and mouldings, terminating in claw and ball feet. English c: 1720. Provenance: His Grace The Duke of Roxburghe, Floors Castle—Roxburghshire, Scotland.*

D. *A fine and unusual Rege mahogany 2-pedestal dining t with broad satinwood crossban and ebonized borders to the rou ed rectangular top, veneered u flared mahogany and edged wit rounded inlaid moulding, the b ly reeded column support bo with moulded ties on 3 carved reeded legs terminating in brass and casters. English c: 1815. Pro nance: The Honourable David ton-Cobbold, Knebworth Hous Hertfordshire, England.*





C



A



D

B





Port Eliot



Lennoxlove Castle

George III Oriental lacquer net, the 2 panelled doors and elaborately decorated in d gilt and ochre with pago- trees and landscapes, on a ground, within formal borders



of fine trellis work, with a raised and shaped cushion moulding surround and with finely cast and chased brass mounts and hinges; on a Chinese Chippendale stand the square chamfered legs with pierced fretwork angle-brackets, lacquered with sprays of flowers. English c: 1760. Provenance: The Right Honourable The Earl of St. Germans, Port Eliot—Cornwall, England.

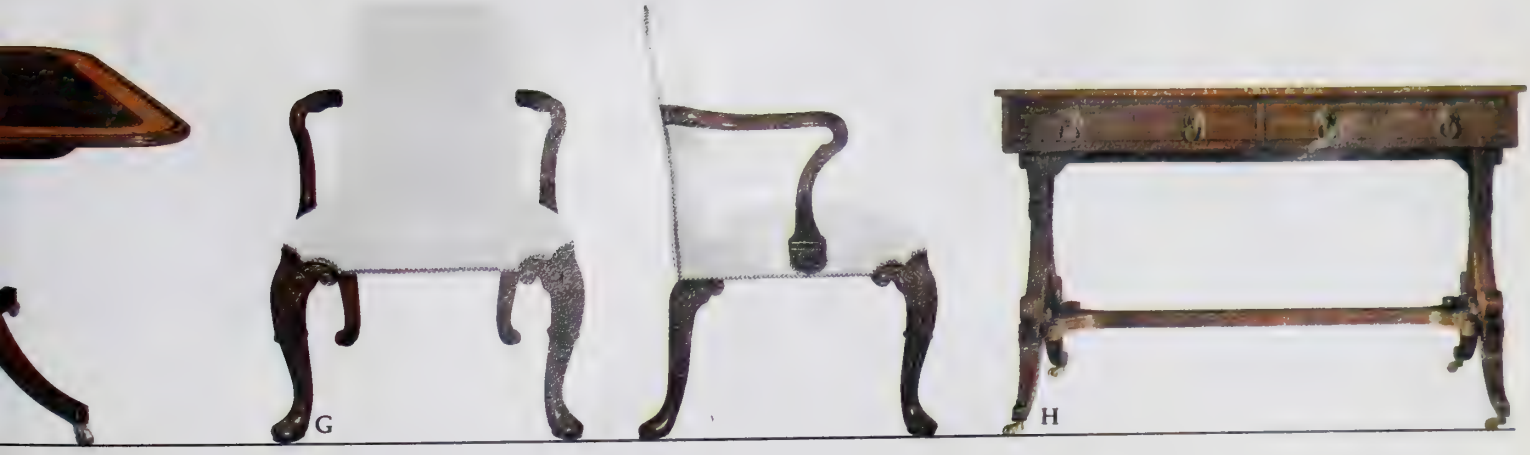
F. *A Sheraton bow-fronted mahogany sideboard, crossbanded with satinwood and tulipwood and inlaid with chequer pattern bands, and stringing and with fan pattern medallions to the arched kneehole; the 3 short drawers to the frieze, with central shield shaped escutcheon similarly inset to the deep cellarette drawers; on shaped square tapering legs terminating in brass toes and casters, and with finely cast and chased ring handles. English c: 1790. Provenance: Prime Minister Benjamin Disraeli, Later The Right Honourable The Earl of Beaconsfield.*



F

G. *A George I mahogany Shepherd's Crook open arm chair, the rounded seat frame on cabriole legs carved on the hipped knees with scrolls, acanthus leaves and a shell motif terminating in pad feet, with unusual cabriole back legs carved on the knees with scrolls and mouldings. English c: 1718. Provenance: His Grace The Duke of Roxburghe, Floors Castle—Roxburghshire, Scotland.*

H. *A Regency fiddle-back mahogany writing table, the rectangular top crossbanded and inset with a tooled leather panel, fitted in the frieze with 2 drawers and with dummy drawers to the remaining 3 sides, inlaid with ebonized key-pattern and geometric bands, the scrolled end supports and curved feet similarly inlaid and terminating in brass toes and casters, with 16 lion mask and ring handles to the frieze. English c: 1815. Provenance: The Most Honourable The Marquis of Bath, Longleat House—Wiltshire, England.*



G

H

I. *A fine Adam laurel satinwood and inlaid occasional table cross-banded throughout with rosewood, the oval top with moulded border centring an oval medallion inlaid with a rose and surrounded with a radiating fan motif in laurel and satinwood; the frieze with a drawer and dummy drawer, the shaped galleried shelf below centring a fan medallion on square tapering legs, terminating in curved tapering feet all similarly inlaid, with brass knob handles. Scottish c: 1780. Provenance: His Grace The Duke of Hamilton, Hamilton Palace and Lennoxlove Castle—East Lothian, Scotland.*

J. *A fine Queen Anne walnut chest of most finely figured veneer with moulded borders and quartered panels to the rectangular top, the brushing slide inset with a tooled leather panel, and fitted with 2 short and 3 graduated long drawers with early cushion-shaped moulding below on square slightly shaped bracket feet, the brass swan necked handles with pierced back plates. English c: 1705. Provenance: The Right Honourable Lady Mary Howick, Howick Hall—Northumberland, England.*

K. *A superb Chippendale mahogany four-poster bed, the reeded foot-posts carved with a running ribbon tie and carved below with bold scrolls, flowers, husks and foliage. English c: 1755. Provenance: The Right Honourable The Lord Clifford of Chudleigh, Ugbrooke Castle—Devon, England.*

L. *A rare Chippendale mahogany torchere with carved gadrooned border to the lobed top, inset with a finely selected yew wood veneer; the turned tapering baluster shaped and fluted stem carved with acanthus leaves, on 3 double C-scroll legs, carved with foliage and moulding. English c: 1755. Provenance: The Most Honourable The Marquis of Lansdowne, Bowood House—Wiltshire, England.*

M. *A fine George I walnut low che with moulded border to the recta gular top, inlaid with crossband borders and arrow pattern band the 3 long graduated drawers sin ilarly inlaid, on bold cabriole le carved on the knees and apron wi foliage and husks and termina ing in scrolled toes, the brass swa necked handles with solid ba plates. English c: 1720. Provenan The Right Honourable The Lo Middleton, M.C., Wollaton Ha and Birdsall House—Yorkshir England.*

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Architecture

continued from page 8

Although the once-astounding Pop imagery they employed so successfully in the late '60s already has a dated feeling to it, those early works perfectly capture the brash, breakaway mood of that remarkable time in history. The Venturi office was also in the forefront of the historicist revival of the 1970s, and their drawings from that decade reflect that significant shift in direction as well: Robert Venturi's coolly refined 1976 drawing of the Brant-Johnson ski house in Vail, Colorado, is an affectionate homage to the drawing style of the Vienna Secession, with its negative-silhouette birch trees imposing an attenuated, vertical linear effect reminiscent of turn-of-the-century avant-garde illustrations.

This exhibition is the first time the work of Venturi, Rauch & Scott Brown has been seen in a commercial art gallery in the United States (though an important VRSB show was held in Zürich in 1979). This representative selection includes some 60 examples of the firm's graphics, ranging from the quick and schematic conceptual sketches made for the architects' own reference to the more highly finished presentation drawings made for clients' approval. Though Venturi, Rauch & Scott Brown's built work has sometimes been problematic, this show demonstrates most convincingly that the recent history of American architecture would have been very different, and indeed virtually inconceivable, without them. □

Art

BY MARY ANN TIGHE

The quiet power of America's Matisse

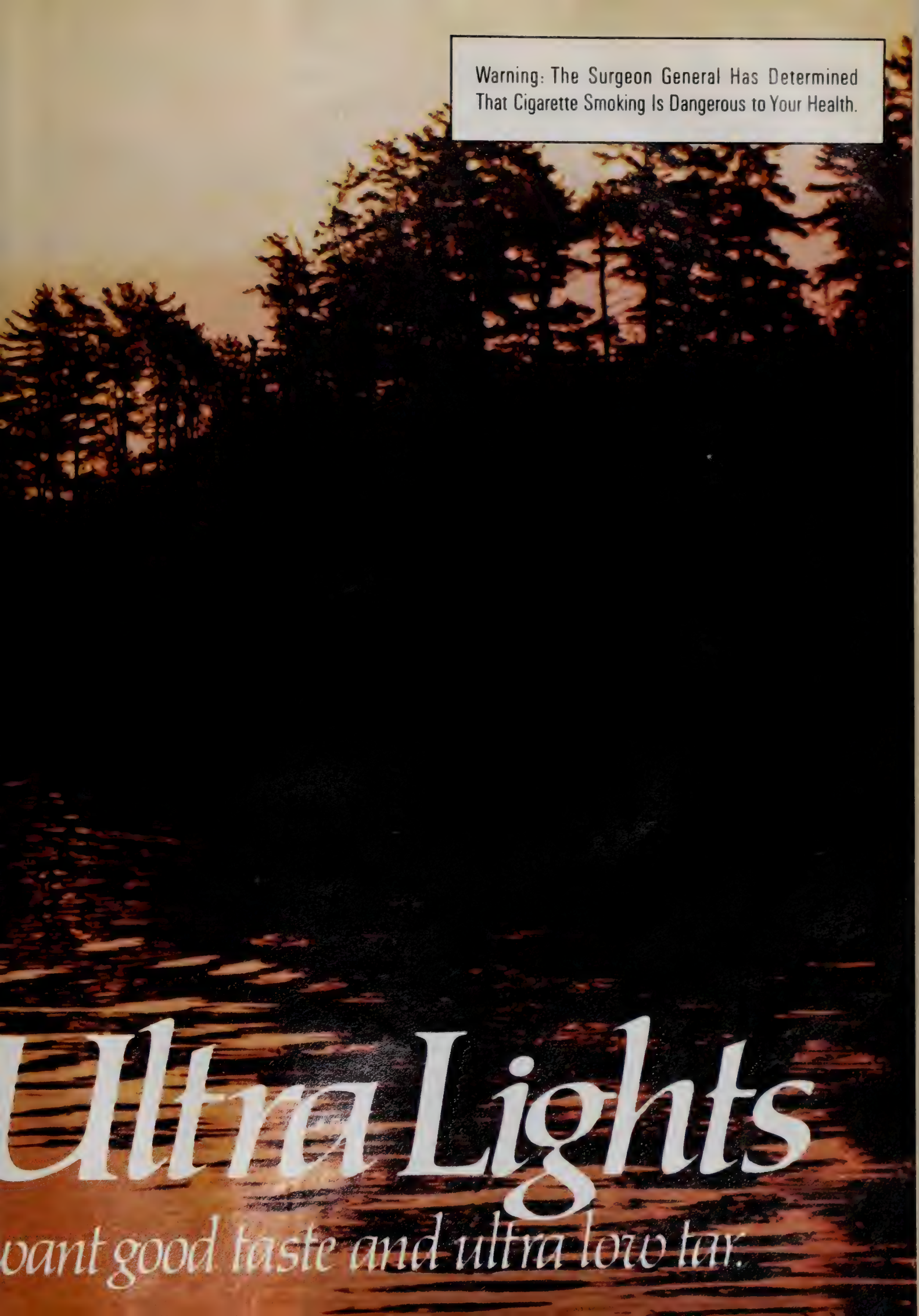
Milton Avery. *Whitney Museum of American Art, New York, Sept. 15–Dec. 5; Museum of Art, Carnegie Institute, Pittsburgh, Jan. 15–March 6, 1983; Fort Worth Art Museum, March 22–May 1, 1983; Albright-Knox Art Gallery, Buffalo, May 23–July 10, 1983; The Denver Art Museum, July 25–Sept. 5, 1983; Walker Art Center, Minneapolis, Sept. 20–Nov. 13, 1983.*

To some people, a painter who talks too much and too easily about his own art has always seemed a bit suspect. Rather than investing the full measure

Continued on page 16

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Art

continued from page 13

of his thought and energy in the
this reasoning goes, a loquacious
needs words to finish off what ha
left unexpressed on the canvas. N
could ever accuse Milton Avery
for to him what mattered mos
those things that could be sai
with color.

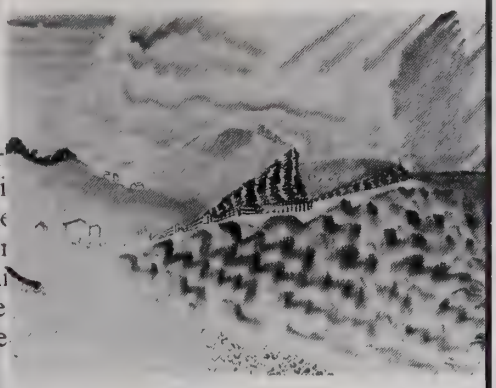
Perhaps Avery communicat
suspicion of words to critics an
torians because despite the pop
of his art with museums and coll
and even though he has created
of the most beautiful paintings
century, relatively little attentio
been given to his work. Unbelie
this exhibition, organized by the
ney Museum, is the first major



Milton Avery's Seated Blonde, *1*

retrospective since his death, ir
Equally unbelievable is that th
occasioned by this show, written
exhibit's curator, Barbara Hask
published by Harper & Row, be
proving that the year previousl
for Avery's birth is wrong. H
born in 1885, eight years earlie
all the articles and books have
ed. Haskell also establishes th
painter had a great deal more a
cation than was reported forme
cause his work appears to be
there has been a tendency to
Avery as a primitive touched be
by the spirit of modernism. I
Avery studied for eight years
missing eight years!), taking clas
til he was 34 years old.

Misunderstanding has been a
factor in Avery's career. When



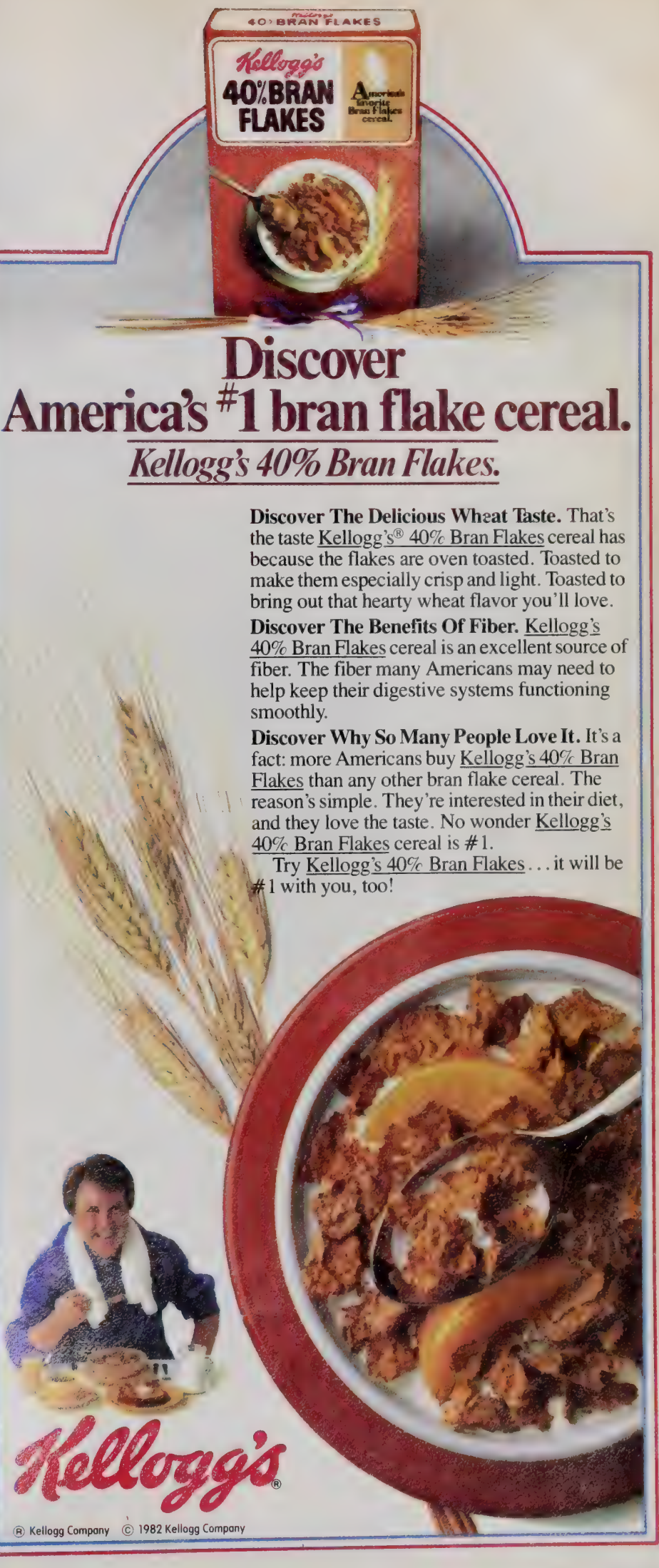
Sparkling Blue Inlet, *a watercolor on paper painted by Milton Avery in 1938.*

prived in New York from his family mome in Connecticut in the 1920s, realism was the dominant mode in American art. But Avery's early pictures, particularly those painted after he saw the work of contemporaries such as Matisse and Picasso, became progressively more abstract. In the 1940s and 50s, however, when abstraction began to find supporters in this country, critics looked at Avery's work and found his choice of subject matter—landscapes and portraits—to be too conservative. It's ironic, really, that Avery's art always seemed to convey the wrong information to the powers of the art world, for nothing communicates more directly than a Milton Avery painting.

He used only a few shapes and even fewer colors. Avery believed that more than three colors in a picture muddied the effect, and, above all, he wanted his soft, thin veils of paint to have the maximum impact. His selection of the appropriate colors was the key decision in his art. Haskell emphasizes his "fidelity to his own visual experience," that is, he only painted what he saw. Avery carried this to such an extreme that on a summer trip to Vermont, where three unbroken weeks of rain colored everything a vivid green, the artist became unhappy and wanted to leave because he could find no color but one to paint.

In general, however, Avery saw colors most people never notice—purple fruit trees against a turquoise sky, a tangerine moon on a red-wine sea, flesh-colored sand dunes that meet the red clouds with a line of forest green. And though only two or three of these surprising hues—what Haskell calls "arbitrary color"—dominate a painting, always, through the mists of paint, are other more illusive tones hovering just beneath the surface. This underpainting is the source of the atmosphere in Avery's art, that undefinable but nonetheless discernible mood that pervades

Continued on page 20



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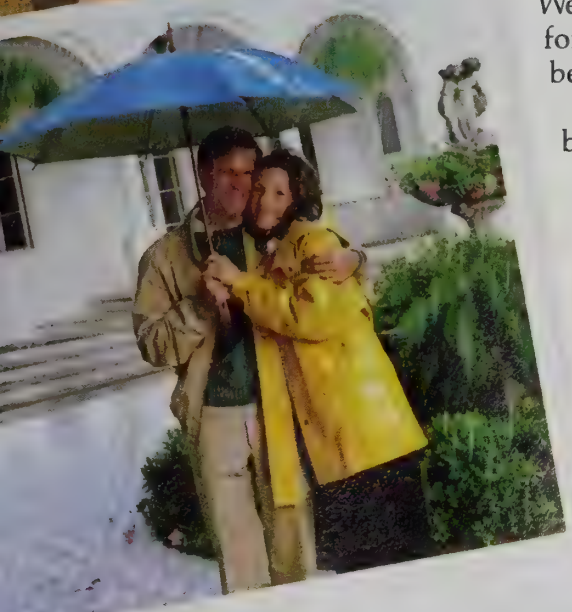
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Currents

Art

continued from page 17

all his work and gives it resonance. It is characteristic of the man that he chose to make his statement by means of understatement.

While Avery's approach proved too subtle for most, one person understood and supported his art unfailingly. In 1926, he married. From that time on Sally Avery insisted that her husband give up any other job—Milton had worked in a factory and as a file clerk—and devote himself completely to his painting. Through his long years of development, years often marked by poverty, critical disregard, and Milton's ill health, Sally Avery turned out commercial illustrations to support her husband and daughter. Their home—which was also Avery's studio—was a gathering place for young artists such as Mark Rothko and Adolph Gottlieb. The extent of Sally's faith in her husband is underscored by the fact that in one year, four decades after Avery began his career as an artist, his total income was $50. But Sally's belief in her husband's genius was unshakable, and the serenity evident in all his painting is the greatest tribute to the life they made together. How appropriate that she will represent her husband at the opening of this retrospective.

The final words are Avery's, who preferred to speak only on subjects of importance: "I have always tried to hide my own efforts and wished my work to have the lightness and joyousness of a springtime which never lets anyone suspect the labors it has cost."□

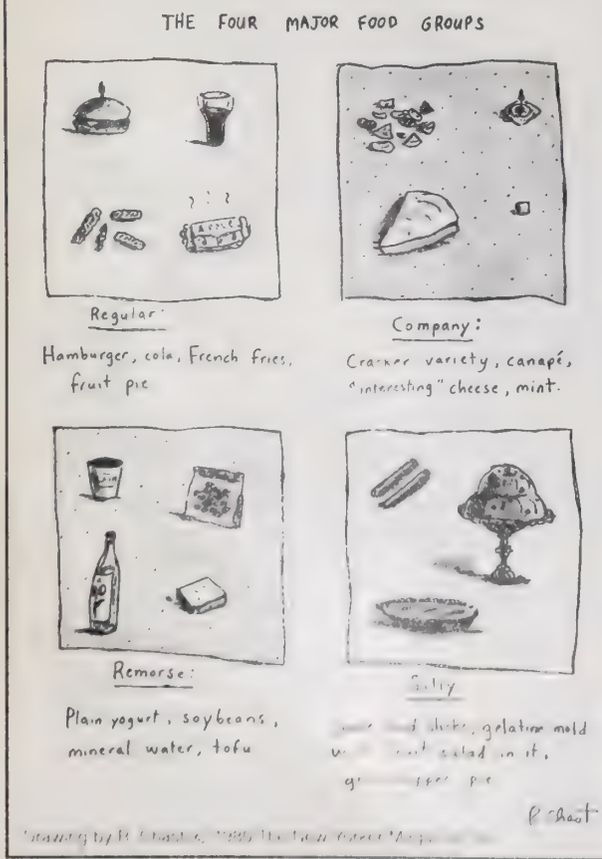
Movies

BY DAVID DENBY

Unlucky Luciano's vehicle crashes

Opera on television, in spite of its faults, has helped to create a larger public—perhaps, for the first time, a mass public—for this most demanding of art forms. The other great popularizer of opera is, of course, Luciano Pavarotti, and one hoped that Pavarotti's first movie, *Yes, Giorgio,* would satisfy both Pavarotti's fans and the new, enlarged *serious* audience for opera. Alas, the people who made *Yes, Giorgio*—screenwriter Norman Steinberg and director Franklin J. Schaffner—don't have that kind of vision. *Yes, Giorgio* is almost as maudlin, embarrassing, and

Continued on page 24



Books

A small but fanatic cult awaits each issue of The New Yorker *in the hope—usually fulfilled—that it will contain a cartoon by Roz Chast, the young, brilliantly original artist who has pioneered a radically new kind of cartoon humor. The enjoyment of her work is admittedly a very special taste: You either "get" her approach immediately or you never will. This is not punch-line humor, and a Chast drawing relates to conventional cartoons as much as haiku relates to a play by Neil Simon. Picture: A woman, a boy, a girl and a cat, all with baskets of fruit on their heads. Caption: "They think they are Carmen Miranda." Chast's follow-up to a fairy tale: "Stepmother: After a truce with Cinderella, opened chain of family restaurants in Florida." Now 126 of her inimitable drawings are available in* Unscientific Americans *(Dial Press $7.95), a feast for all lovers of the absurd.*

MARTIN FILLER

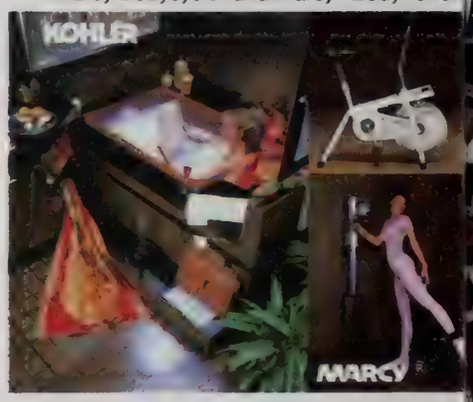
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Movies

continued from page 20

slovenly as the Mario Lanza epics that mortified opera-lovers 30 years ago. Here is Pavarotti, more or less playing himself, receiving the adulation of fans as he tours in his open Rolls-Royce through Italy; responding to standing ovations everywhere with open arms; wowing San Franciscans with a gruesome rendition of "I Left My Heart in San Francisco"; arriving in a balloon somewhere in Napa Valley and gathering peculiar Italian-American peasants into his bearish embrace; and so on, well past the point of embarrassment. The clownish self-celebration stops here and there for an aria ("Cielo è mar," some excerpts from *Turandot* on the stage of the Met, etc.), but there's not nearly enough music and insight into what makes an opera star tick.

Yes, Giorgio is about the great man's love affair with a blunt-talking American doctor (Kathryn Harrold); pursuing this standoffish lady, Pavarotti allows himself to look lecherous, infantile, and greedy. In a way, the movie is a considerable act of self-exposure, some of it intentional, some not—horsing around in low comedy scenes, he looks like Ferdinand the Bull. Yet when he sings, he's a wonderful camera subject—ardent and handsome. And in the longer, more serious passages of dialogue, he concentrates on what he's saying—on making the listener feel it the same way he does—with the same intensity. He wants to communicate, to rouse, to move. He's dangerously immodest, but he holds nothing back. If someone in Hollywood begins to comprehend that there's a large audience in the country waiting for a serious movie about opera, then Pavarotti's future movies might not seem so condescending. □



Luciano Pavarotti in the title role of Yes, Giorgio, *his screen debut*

Television

BY GABRIELLE WINKEL

More nostalgia for BBC Anglophiles

To Serve Them All My Days (PBS); *begins Sunday, October 10*

If one watches enough television imported from Britain, one might be led to believe that all English schoolchildren have bright rosy cheeks, that everyone went to a public school, and that most major decisions are made over tea and cake.

At first glance, Masterpiece Theatre's *To Serve Them All My Days,* based on the novel by the prolific R.F. Delderfield, would support that myth. However, as the protagonist is a lower-middle-class Welshman and a recently discharged World War I veteran, the story encompasses more than light teatime chatter.

David Powlett-Jones (John Duttine), still slightly shellshocked, arrives at Bamfylde Public School with a curious mixture of self-confidence and fear. He feels himself superior to those isolated schoolteachers who never had to deal with the real world, in his case the war. Yet he himself doesn't quite know how to go about dealing with their world. The 13 episodes follow his acclimatization to Bamfylde, his romantic experiences, and personal disappointments. Duttine is a fine Powlett-Jones, and *To Serve Them All My Days* is a solid opener for the 12th season of Masterpiece Theatre. □





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EDITED BY
ELIZABETH GAYNOR

The best of both

How a designer served the needs of family and career with an addition to her house









Studio addition has shared space for Whitney and daughters Darcy and Thea, sleeping loft for nurse, hanging space for fabric work, "storage bridge" that connects to house.





Main work station keeps paperwork in, kids out; inverted roll-up blinds control light through dramatic 20-foot garret-style windows.

One of today's great challenges is coming up with an inventive way to juggle all the roles we've chosen for ourselves. Whitney Backlar, a California furniture and fabric designer, made the decision to come home and set up shop when her first child was due. The Backlars decided to add on to their beachside house to accommodate the change. Building a studio atop the freestanding garage, which shares with their house a tight 30 by 70 foot lot, solved the problem of how to be a full-time parent and continue career.

"I had a firm idea of how I wanted this space to function—for my work, the kids' play, a nanny's sleeping space, and storage—and it's turned out to be a great success. A side benefit is that it's also perfect for entertaining, for dinner parties with three tables of eight or for Darcy's birthday lunch. I set up a buffet on one of the countertops.

"I am a countertop nut; I love the great expanses. My main work surface is a 10-by-6-foot L-shaped desk and drawing-board combination made of indestructible white laminate. Nearly everything in the studio is childproof: plastic furniture; laminate closets, cabinets and sink surround; polyurethaned maple floors.

"The kids and I use the studio in different ways. It's Mine, Theirs, or Ours, depending on whether I need quiet time alone for part of a day. They often play outside the kiddie gate (sometimes with me wearing stereo headset!) so we can be together while I work."

More Homestyle, page 29



Photograph by Marie Cosindas

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DUPONT Antron

Newest naturals: sophisticated looks with simple materials



Chaise of tightly woven rattan peel, above, is from 10-piece "Mandalay" collection.



A mosaic of tiny nassa shells (see mirror, left) encrusts nearly every inch of a luxurious bath.

Just when we'd almost taken for granted light, untained woods and rattan, leached floorboards, and stylishly imple woven baskets to adorn our omes, here comes a new round of ays to decorate with naturals. red Palatinus, director of furniure design and presentation for loomingdale's, used such exotica s coconut husks, *aruro* vines, and *assa* shells in his summer model ooms. The setups were part of a hilippine promotion, which howed off artful uses for handome resources of that country.

Even familiar bamboo and rattan found new pplication in stylish benches and streamlined haises. Bright silk pillows and rich woven throws rnamented their inventive, dressed-up looks. Most striking were the custom walls, floors, and ccessories of the unusual Philippine naturals. All aterials and furniture through Bloomingdale's.



Flattened coconut shells are used in a glossy-finish laminate for floors and cubetable, left.

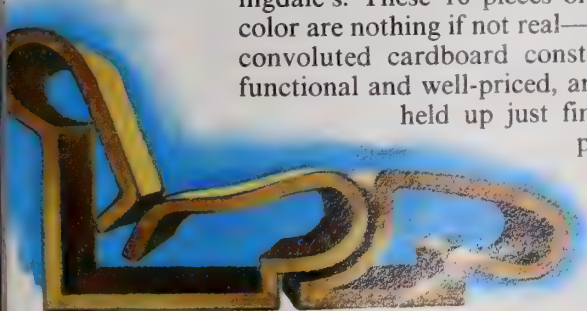


Tom Yee

Vine-covered fittings for a Colonial room include ceiling and wall panels, Louis Philippe chest and table.

Frank Gehry cardboard furniture revival

Ten years after its initial introduction, Frank Gehry's innovative corrugated furniture is making something of a comeback. Already dubbed an American classic, the collection has reappeared in stores such as Bullock's and Bloomingdale's. These 16 pieces of furniture in natural cardboard color are nothing if not real—the fluid silhouettes expose their convoluted cardboard construction, the pieces are highly functional and well-priced, and the originals are said to have held up just fine. Interestingly, the group appeals both to those who want good modern design and those whose pocketbooks like the price of paper products.



This two-part chaise is available as a whole or in components.



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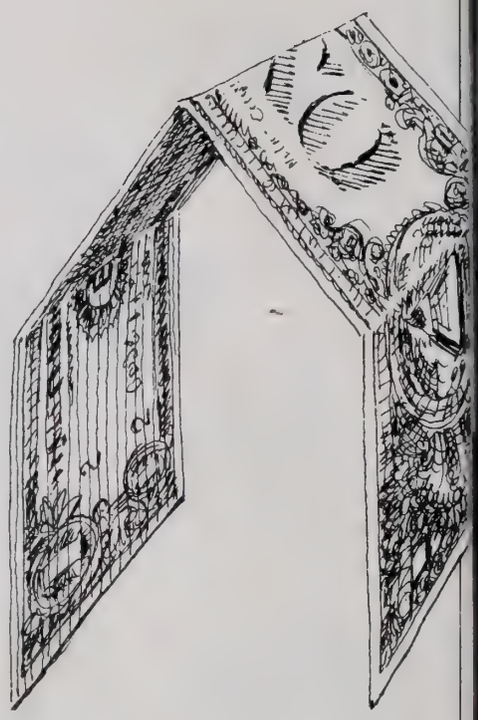
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A new retirement plan

Investments in limited partnerships may yield high income and provide a hedge against inflation



By Paul Gross

The financial wizards have come up with yet another new option for your Keogh or IRA plan—limited partnerships in real estate, oil and gas programs, and even equipment leasing. (You can invest in these programs through a brokerage house or by contacting the program's sponsor.)

While they are more complicated and hence a bit more difficult to understand, these new retirement deals are well worth considering. They promise high yields, a way of hedging against inflation, and less volatility than stocks, bonds, mutual funds, or some of the other investments now available for retirement plans.

In fact, the deals are so attractive, a growing number of financial planners think they are also a good investment for people who need a steady income. However, as attractive as these deals might seem, keep in mind that limited partnerships are not as liquid as stocks, bonds, certificates of deposit, or money-market funds. Cashing in your partnership investment could take time.

The new retirement plan partnerships are a variation of the traditional shelters that investors have been stocking up on for years. However, unlike a traditional tax shelter, these deals offer few, if any, tax benefits. They're designed to produce income rather than tax-deductible losses. There's little depletion or depreciation to deduct. And they do not use borrowed funds to leverage their investments higher. Leverage can boost a deal's tax deductions significantly. The lack of leverage makes these deals much safer since none of the income they earn is eaten into by debt repayments.

While publicly offered deals usually call for a minimum investment of $5,000, many partnerships allow investors who want to invest as little as $1,500 or $2,000 for their Keogh or IRA.

Consider a prime example of this type of investment—limited partnerships in mini-warehouses. (Mini-warehouses rent storage spaces to individuals and businesses on a monthly basis.) As an investment, it promises safety, a high yield, and a potential capital gain.

And since the properties are owned conservatively (no leverage), these deals tend to be fairly safe and predictable. A typical mini warehouse will break even with just a 30 to 35 percent occupancy rate. Anything over that is pure gravy—income that flows right down to your IRA or Keogh plan. As a rough rule of thumb, say the pros, you can figure that every 5 percent rise in occupancy above the break-even point will add 1 percent to the yield you receive. So, if the deal breaks even with a 30 percent occupancy rate, a 90 percent occupancy rate would translate into a 12 percent yield. Most mini-warehouse deals boast of 90 percent or better occupancy.

But occupancy rates are just part of the equation. These warehouses frequently raise their rents, which helps boost your yield even higher. (Since storage costs are a relatively small part of a typical renter's budget, mini-warehouses tend to boost rents once a year.) A 10 percent rent increase will add about 1½ percent to the yield you get. So if you were earning a 12 percent return, your yield would now be 13½ percent.

In most of these deals, the yield starts off relatively slowly and then builds up dramatically. In the first year, there's hardly any return except the interest earned on the money put up by investors. That's because the partnership has to find good sites, build the warehouses, and rent them. (Once a site has been chosen, it takes 4 to 6 months to build the warehouse, and 6 to 12 to rent.)

However, the deal should start to throw off a 6 percent or so yield within 3 years, and more after that. The first deal put out by Public Storage Properties, one of the major mini-warehouse syndicators, sports a 20 percent yield after just 6 years.

After 7 to 10 years, the properties will be sold. Since these partnerships take straight-line depreciation, gains on the sale will be taxed as long-term capital gains. (There would be no recapture of depreciation.) The big questions, however, is how much they will be able to get for their properties. And that depends on how well they selected their sites.

The pros figure that the value of land on which the warehouse is built should rise handsomely. They are not counting on a significant rise in the market value of the mini-warehouse. (They're very specialized structures that are difficult, if not impossible, to convert to a next higher and better use.) So far, Public Storage has sold only one property. It cost PSP $1.4 million and was sold 2½ years later for $3.3 million. The investors bought it for the land, not the warehouse, which is being torn down.

Land sale leaseback and first mortgages are another type of real-estate limited partnership designed for IRA and Keogh plans. The partnership owns land under a commercial property—say, an office building or shopping center—which it leases back to the owners of the building. It also has the first mortgage on the building. In one deal, the investors get a 13 percent yield on the land leaseback as well as a 13 percent return on the first mortgage.

But investors stand to get far more than a 13 percent yield. The people who put the partnership together figure that investors should get close to a 20 percent annual return over the 10-year life of the program.

Lease income will rise each year, thanks to an escalator clause that gives the partnership a share of the action. The partnership will get 33 to 50 percent of the increase in net income enjoyed by the building's tenants. For

Continued on page 165

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	ATLANTA	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	MEMPHIS	MILWAUKEE	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	SAN FRANCISCO	SEATTLE
ATLANTA		3.64	3.55	3.64	3.55	3.64	3.22	3.55	3.55	3.55	3.45	3.07	3.64	3.64	4.06	3.55
BOSTON	3.55		3.55	3.64	3.64	3.07	3.22	3.55	3.45	3.55	3.55	3.55	3.64	3.64	4.06	4.06
CHICAGO	3.55	3.45		3.64	3.64	3.22	3.55	3.55	3.55	3.55	3.55	3.55	3.64	3.64	4.06	4.06
CLEVELAND	3.64	3.55	3.64		3.64	3.22	3.55	3.55	3.55	3.55	3.55	3.55	3.64	3.64	4.06	4.06
DALLAS	3.55	3.64	3.64	3.64		3.64	3.55	3.55	3.55	3.55	3.55	3.55	3.64	3.64	4.06	4.06
DENVER	3.64	3.07	3.22	3.22	3.64		3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	4.06	4.06
DETROIT	3.22	3.64	3.55	3.55	3.55	3.64		3.64	3.64	3.64	3.64	3.64	3.64	3.64	4.06	4.06
INDIANAPOLIS	3.55	3.55	3.55	3.55	3.55	3.64	3.64		3.64	3.64	3.64	3.64	3.64	3.64	4.06	4.06
MEMPHIS	3.55	3.45	3.55	3.55	3.55	3.64	3.64	3.64		3.64	3.64	3.64	3.64	3.64	4.06	4.06
MILWAUKEE	3.55	3.55	3.55	3.55	3.55	3.64	3.64	3.64	3.64		3.64	3.64	3.64	3.64	4.06	4.06
NEW HAVEN	3.45	3.55	3.55	3.55	3.55	3.64	3.64	3.64	3.64	3.64		3.64	3.64	3.64	4.06	4.06
NEW YORK	3.07	3.55	3.55	3.55	3.55	3.64	3.64	3.64	3.64	3.64	3.64		3.64	3.64	4.06	4.06
OMAHA	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64		3.64	4.06	4.06
PHILADELPHIA	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64	3.64		4.06	4.06
SAN FRANCISCO	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06		4.06
SEATTLE	3.55	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	4.06	

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The Winterthur Museum, located in Wilmington, Delaware, is a national treasure of 196 rooms that contain the finest examples of furnishings and decorative objects produced in America from 1640 to 1840. The Kindel Company has reproduced a collection of 18 beautiful and complicated items that are a crowning achievement in precision and discipline.

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Rhode Island Desk and Bookcase. Newport, circa 1770. This mahogany case was one of ten crafted by members of the Townsend and Goddard families. The original, made for the Updyke family, stands in the Newport Room. A truly magnificent object.



Queen Anne Side Chair. Philadelphia, circa 1750. Crafted in solid cherry. Note ball and claw foot which was a hallmark of early Philadelphia artisans. The original is on display in Readbourne Parlor.



Bombe Desk. Massachusetts, circa 1780. This mahogany desk represents the most rare of all furniture shapes. Because of the complexity of design, only six craftsmen worked in this form, and they were all from Boston. A testament to craftsmanship, the original may be seen in Massachusetts Hall.

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Smile!

But first—with your dentist's help—be sure you have teeth that are worth smiling about

By Gael MacDonald Wood

Many of America's teeth are in big trouble. Take a look at what today's dentists are up against:

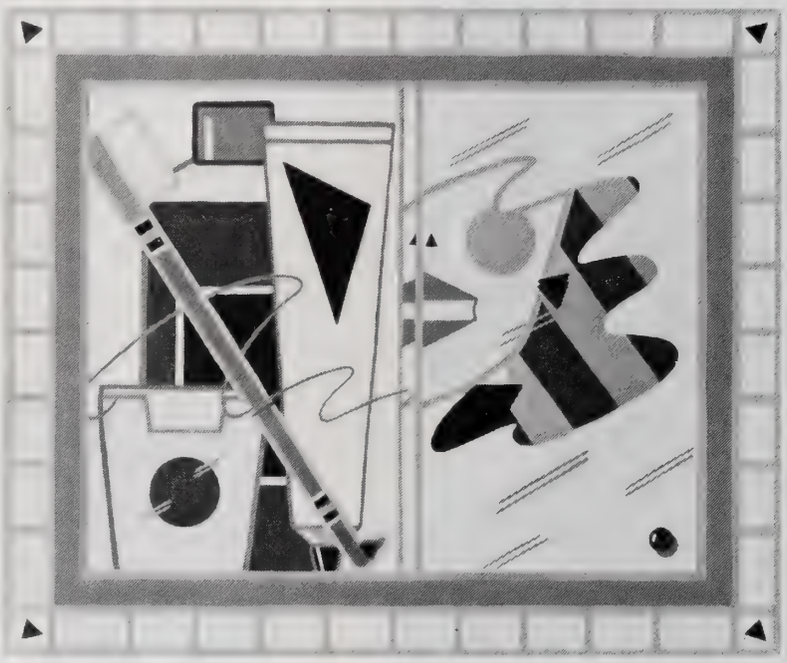
- Dental decay attacks 98 percent of the population
- One-half of our children have some decay by age two
- Periodontal (gum) disease affects 75 percent of us by age 50
- Out of a population of 220 million there are currently 1 million unfilled cavities
- One out of nine persons in this country has lost *all* of his teeth
- There are 2.5 million children ages 6 to 11 in need of orthodontic care
- By age 20 the average adult has decay in 14 of his 32 teeth

Fortunately, the dental profession is rising to these problems with new research and better prevention techniques. But dentists need your help. Today, dental disease is controllable, especially if preventive care starts in early childhood and is faithfully maintained throughout adult years. For the individual, this means finding a qualified dentist and working with him to prevent tooth and gum decay through a program of good oral hygiene, regular dental checkups, professional cleaning, nutritional counseling, stress control, new decay-prevention treatments, and a regular program of brushing and flossing.

Cavities are probably the most common form of dental disease. Cavities are produced when plaque—a transparent film of bacteria that clings to the teeth—produces acids that dissolve tooth enamel and begin the breakdown of the tooth.

The best way to control plaque and prevent tooth decay is through good dental hygiene. Clean, plaque-free teeth do not decay—it's as simple as that. And cleaning doesn't mean just brushing anymore. Since it's almost impossible to remove plaque with a toothbrush alone you should be using dental floss to remove plaque from between teeth at least once a day. Be sure to use a fluoride toothpaste and unwaxed dental floss, and follow with a fluoride mouth rinse.

Yes, fluoride really does prevent cavities. Many experts consider fluoridation to be one of the really great public health achievements, ranking with vaccination and pasteurization. Studies have shown that a fluoridated water supply can reduce dental disease in children by 50 to 75 percent. When present in adequate amounts fluoride is incorporated into the enamel of developing teeth, making them more resistant to decay. If your local water supply is not fluoridated, check with your pediatrician about giving your child fluoride supplements.



Fluoride is good for adult teeth, too. While it's too late for it to be incorporated into tooth enamel it still offers a surface protection against decay. Fluoride helps to control the bacteria that cause decay and enables teeth to heal up small cavities that have already started (remineralization) and slows down plaque activity responsible for most adult gum disease. Your dentist can paint topical fluoride around the surfaces of your teeth as an additional protection.

Another modern method of protecting teeth against plaque and acid is to have your teeth painted with a cavity varnish—a clear plastic sealant applied to the biting surface of teeth where the many nooks and crannies make prime sites for decay to start. The varnish literally seals off the surface of the tooth from cavity-causing bacteria—an especially effective treatment on the biting surfaces of molars where a lot of decay begins.

It's important to remember that painting the teeth with sealant is different from painting teeth with fluoride. While both protect against decay, fluoride works mostly on the smooth surfaces of teeth while sealant is most effective in protecting the biting surface, where fluoride is not very beneficial. Most children would probably benefit from having both sealant and fluoride painted on their teeth, and both procedures are an absolute must if your child is about to have braces.

While diet is important to healthy teeth, the latest studies show that the major impact of food on teeth is local—that is, while in direct contact with the teeth. Foods containing sugar (or carbohydrates that break down into sugar) cause the bacteria in plaque to produce acid almost immediately and this enamel-destroying acid is active for at least 20 minutes. If you eat three times a day (without brushing after) that means a 60-minute acid bath for your teeth. But if you eat more often, as most of us do, that means your teeth are exposed to acid for several hours a day—a sure blueprint for dental disaster. Since just about every food contains some sugar or carbohydrate, it is more important to cut down the frequency of eating rather than to try to eliminate sugar altogether.

A good rule to follow: If a food is sweet and sticky—it's bad for your teeth and you should be sure to brush after. Sugar that stays in your mouth starts decay. If you can't brush, eat a piece of fruit or a green salad. Failing that, take a mouthful of water and swish it around your mouth. This will wash away *(Continued on page 36)*

Ba • Beth

"I'm older than my husband, but people think I look younger."



–Evelyn Murdy
Danbury, Connecticut

"Roger and I have been married 6 years (it's the second marriage for both of us) and he's proud of me and compliments me a lot. I know I looked my best to get him so I think I should try to look my best to keep him. I think it's only fair to him and to me to do that.

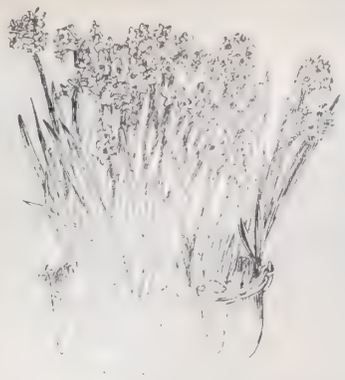
"I'm a physical fitness nut and I exercise a lot. I've always been very active in sports, and I'm even more involved now that I'm no longer working. It not only helps my body, but my mind and self-image. If you have a good self-image, it kind of shows. You look better.

"I've been using Oil of Olay® Beauty Fluid for more than 10 years. When I was a working mother, I liked a grooming ritual that was uncomplicated. Oil of Olay is absorbed into my skin fast, without being greasy, and my skin stays moist all day long. My makeup goes on more smoothly and has the natural look I strive to achieve.

"When I put Oil of Olay on, I think it's doing what the natural oils were doing when I was younger. My skin is softer, more supple and has a fresh, dewy look. It softens the lines and wrinkles and makes them look less pronounced. My skin looks smoother and younger, and I *feel* younger.

"Roger says I use 'oceans of lotion,' but Oil of Olay doesn't come off on the pillow so he has no objection like with thick, gooey creams. I always carry it with me to exercise class and even on airplanes...they say the pressurized dry air makes your skin very dry. I'd say Oil of Olay gives me 'total results.'

"My husband isn't the only one who notices I look younger than I am. Recently, when my daughters (they're 35 and 33) and I were lunching together, people in the restaurant thought we were all sisters. Maybe I'm a sucker for compliments, but that really made me feel good!" □



Paperwhite Narcissus for Indoor Forcing

Wise gardeners don't stop growing things simply because the weather drives them indoors. And many rely on successive pots of Paperwhite Narcissus for clean, white flowers on graceful stems and a sweet, spicy fragrance that permeates a room—keeping winter very much at bay. Paperwhites are ideal for forcing because they require no preparation and are completely reliable. *They always bloom.* But then, you knew that. What you may not have known is that a new Israeli strain of Paperwhites is now available which offers more and larger flowers on stronger stems, a marked improvement on the older French strain.

The bulbs we offer are the largest size commercially available, over 16 centimeters in circumference. In the trade, they're called "exhibition grade" but that's nonsense. They're exactly what you'd choose for yourself; large, healthy bulbs that will give you more bloom than you've ever seen on a Paperwhite. Their price is fractionally higher than lesser grades and certainly worth it. Also included is an appropriate amount of our bulb fibre—an ideal mixture for potting—and complete with cultural instructions. Please order 24 Paperwhites plus fibre, #84322 for $17.50, or 48 bulbs plus fibre, #84329 for $33.00. For all orders, including transportation and handling of 10% east of the Mississippi, 15% west. (Connecticut residents please add sales tax.) Phone orders to MasterCard or Visa accounts are welcomed on weekdays at 203-567-0801. This purchase could make the prospect of winter a good deal more palatable.

–Amos Pettingill

White Flower Farm

Plantsmen

Litchfield 7116, Connecticut 06759–0050

continued from page 34

some of the sugar that would other wise stay in contact with your teeth.

Restoring and repairing tooth problems is one of the best ways to prevent further dental disease *providing it is properly done.* We are all familiar with caps and crowns—but how many of us know their drawbacks and are aware of what can go wrong? If not properly done, caps can trigger bone and gum disease—especially gingivitis (inflammation of the gums). It's essential that the rim of the crown—where it extends under the gums—be as smooth as possible so it will not irritate the gums and start inflammation. Caps must be well cemented and made to fit tightly; otherwise, saliva and bacteria can get underneath and start decay. Another complication: Gums often recede with age and expose the rims of the caps, making it necessary to start over with new ones. Choose your dentist or prosthodentist (cap specialist) carefully, and remember that the more caps you have, the more important your regular checkups especially in regard to periodental disease.

Which brings us to gum, or periodental, disease, a disorder that affects the gums and tissues that attach the teeth to underlying bone. Because it affects almost 80 percent of adult Americans, periodental disease is a major cause of tooth loss. Most people over 30 show some sign of periodental disease—usually early gingivitis.

Periodental disease is caused by bacterial plaque, which first attacks the gums causing inflammation (gingivitis). If untreated it goes on to attack the fibers that attach the teeth to bone and eventually the bone itself. The ultimate result is the loss of teeth.

The first symptom is gingivitis—swollen gums that bleed easily when brushed or flossed. If bleeding doesn't stop in several days you should check with your dentist. "Not all gingivitis becomes periodental disease, but all periodental disease starts with gingivitis," says Dr. S. Sigmund Stahl, professor and chairman, Department of Periodentics, New York University College of Dentistry. Some of the other symptoms include pain when chewing, receding gums, swelling of gums, loose teeth, or teeth that have drifted from their natural position.

Periodental disease can be prevented by treating any signs of gingivitis early, knowing how to brush your teeth, and maintaining a close watch over teeth and gums. "There's no easy way out," comments Dr. Stahl. "There are no shortcut gimmicks or gadgets. If you want to do proper home care it takes time and a certain amount of meticulous attention—and it's boring. There's nothing fascinating about flossing one's teeth. Good dental health results when you say to yourself, 'I care enough about my teeth to put in the necessary time to care for them properly.' "

Some of the other factors that contribute to periodental disease include smoking, which increases plaque formation; birth control pills, which may trigger gingivitis; pregnancy, which can cause swelling and bleeding gums; poorly fitting caps; and uncontrolled diabetes.

Most early periodental disease can be treated by your own dentist. If your disease is more advanced, however, you should see a periodentist. In most cases periodental disease is controllable if caught in the early stages—the treatment is neither expensive nor particularly traumatic for the patient. "It can usually be handled by root planing and showing the patient how to brush," explains Dr. Stahl. "It's only when tissue destruction has become extensive that treatment becomes painful, expensive, and time-consuming. The secret of success is early recognition and early treatment by your dentist."

How to evaluate a good dentist

Your first visit to a good dentist should include a medical history and a preliminary examination. (He should ask you to have your records and X-rays sent to him.) Briefly, your dentist will want to know about your blood pressure and whether you have been treated for any medical or dental problems. He should ask about allergies, especially to anesthetics, antibiotics, and medications. Medical conditions that are of special concern include asthma, hypertension, heart disease, diabetes, hepatitis, rheumatic heart disease, liver or kidney disease, family history of thyroid cancer, hemophilia or any blood disorder, organ replacements, and the use of any prosthetic devices.

Your dentist will also question you about your lifestyle and your eating, drinking, and smoking habits. It's important for him to know if he has a cola addict or gum chewer on his hands.

For your part, you should make sure you spend some time with the dentist, discussing his views on your dental care and how he plans to make tooth repairs—be sure to ask for a copy of a written treatment plan and ask the dentist for a rundown of treatment options open to you. You should also discuss fees, payment plans, and how dental insurance is handled. Good communication and trust are important from the first visit. Remember that you are looking for a dentist who treats whole people and not just teeth.

Continued on page 165



"Feeling fresh is important, but so is comfort. The hourglass shape of Lightdays gives me comfortable protection all day long.

"As a financial analyst, some of my days go from 7:30 to 7:30. What I'm looking for in a panty liner is freshness, protection and comfort. Especially on busy days when I might have to go out with clients after work. That's why I use Lightdays. They're the thinnest, and with their special shape, they keep me fresh and comfortable no matter how long the day goes on."

—Patricia Shean

More and more busy working women everywhere are adding Kotex® Lightdays PantiLiners to their daily routine. They're very thin and very delicate, with three adhesive strips to keep them in place. For a freshness that lasts all day long.

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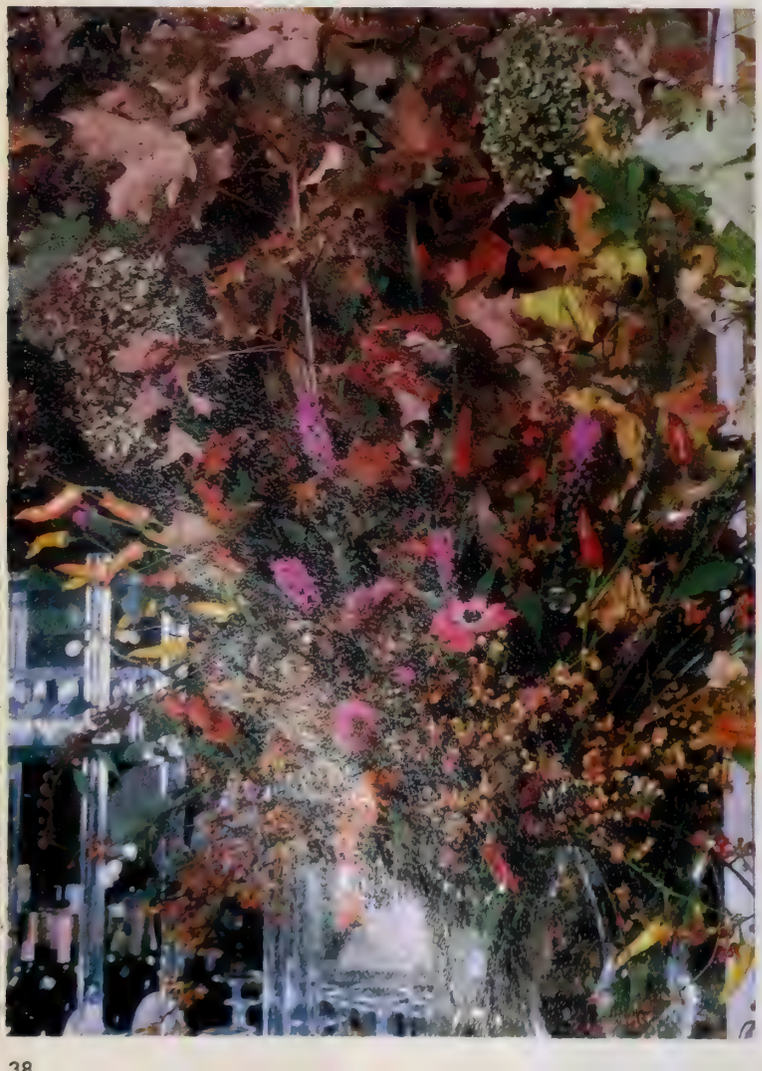
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IDEAS • FINDS • DELIGHTS •

GALA BOUQUETS







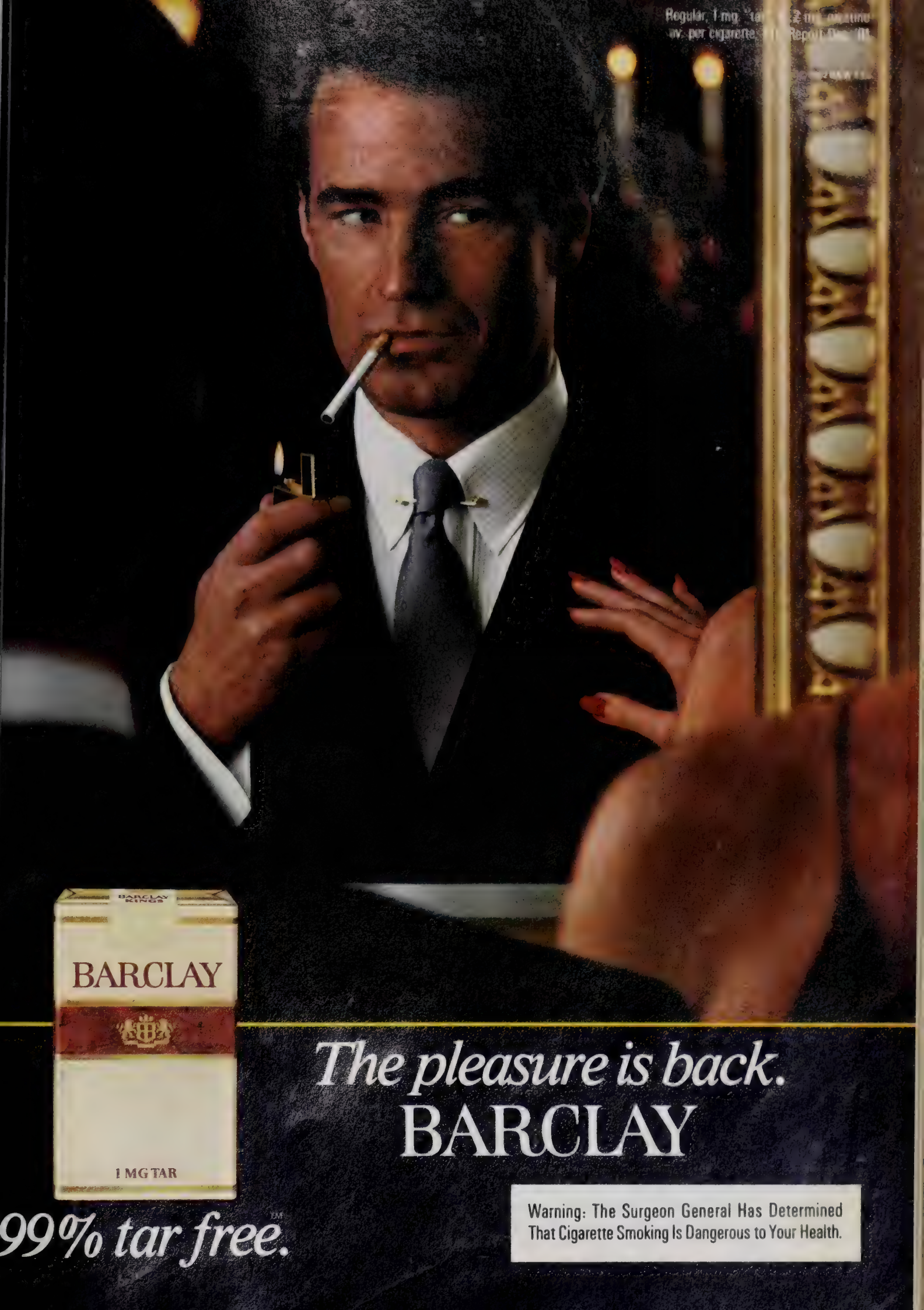
It's no secret that La Grenouille is one of the best restaurants in New York. The Masson family has always had a way



with both food and flowers, and Charles Masson Jr.'s extraordinary grand-scale bouquets are certainly as much one of the restaurant's major pleasures as is the pheasant on an autumn day. Masson offers advice on how to build up a big bouquet: A vase with a big bowl and narrow neck works the best. It should be very clean—washed out with vinegar and water. To begin an arrangement, create a framework with branches. Knit the stems together, crisscrossing them to make places to poke in other flowers. Avoid symmetry—have some branches high, others low, some long, some short. Add flowers with the showiest blossoms or most fragile stems last. Some broken-stemmed flowers will last a day or two and add an interesting direction to the bouquet. For the final blossoms use tulips open to their utmost, roses whose petals are ready to fall off—anything full-blown. Bouquets look best if arranged the day before. Light flowers from beneath a light. For Givenchy's anniversary ball at FIT last spring, Masson did big bouquets in baskets, and smaller ones for the tables, above left and center.

Charles Masson and a bouquet at La Grenouille, above. Autumn leaves replace dogwood, quince, lilacs, and mountain laurel of summer bouquets as structure for peppers, bittersweet, artichoke, and Japanese lanterns, left.

Bill Cunningham, Jonathan Becker, Karen Lee Grant



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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

By Mary Seehafer

The beauty vanguard

Their names grace the jars of magic preparations that help us look and feel beautiful. But who were they? Here a look at some of these legendary women who founded their companies during the first few decades of this century

JEANNE LANVIN

Milliner Jeanne Lanvin discovered her talent for designing clothes in dressing her daughter Marie-Blanche. She began a fashion workshop for the daughters of Paris society, and was soon dressing their mothers as well; the House of Lanvin was born.



In 1927, Lanvin decided to create a fragrance. Her musical daughter named the scent Arpège, evoking chords and harmonies, for a perfume containing over 60 floral notes. Lanvin's friend, artist Paul Iribe, did the stylized drawing of Lanvin and her daughter, which graces the Arpège bottle.

COCO CHANEL



Gabrielle Chanel, known as Coco, named her first perfume Chanel No. 5. In deciding on the fragrance with her perfumer, it was the fifth sample—the bottle numbered five—that caught her fancy. She felt the number was a lucky omen, as she always presented her couture collection on the fifth of May, the fifth month of the year.

Since she was a Leo, lions figured prominently in the décor of Chanel's apartment, which adjoined her couture house at 31 rue Cambon in Paris. The apartment consisted of just a living and dining room for entertaining; Chanel always slept at the Ritz Hotel, where she died in 1971 at age 89.

ELIZABETH ARDEN



Canadian-born Florence Nightingale Graham became Elizabeth Arden by combining the first name of her original business partner with the title of Tennyson's *Enoch Arden,* one of her favorite poems. At an early age, she came to New York and teamed with a young chemist to market her creams and lotions. The chemist carried these potions in huge jugs from his laboratory to Arden's Fifth Avenue salon by means of the Third Avenue el, until passengers began to complain.

Always slim and well-dressed, Arden was never without her scent, Memoire Cherie, or her small alligator handbag, which she carried even in her own living room. (Another of he fragrance classics, Blue Grass, reflects Arden' love of horse racing.)

Never missing a chance to improve some one's looks, she once brought a luncheo group of 10 English ladies out to the garde wall and made them stand on their heads "be cause they looked sluggish." She turned he Maine farm into a beauty retreat for women her Phoenix Maine Chance Farm is still in op eration. Though she advocated flamboyant ey makeup, she discouraged short hair. "If yo read the papers," she remarked in 1950 "you'll notice no girl with short hair has mad an advantageous marriage lately." Marrie and divorced twice, she lived in a Fifth Ave nue duplex decorated by a Russian artist witl works by Georgia O'Keeffe, Mary Cassatt and Marc Chagall. She died in 1966, withou ever admitting how old she was.

HELENA RUBENSTEIN

Visiting relatives in Australia from her native Poland, Helena Rubenstein was beseiged by local women who envied her complexion and asked for her special face cream. Thus encouraged, Rubenstein opened a salon in Melbourne in 1902, selling her cream for a dollar a jar. London and Paris were the next turfs she conquered. Arriving in the U.S. in 1914, she was shocked by the chapped skins and white face powder of the day, and immediately set to work offering specialized skin treatments and beauty consultations from her Fifth Avenue salon.

Like Elizabeth Arden, Ms. Rubenstein was an avid art lover. Her collection included African sculpture, miniature furniture, and works by Picasso, Modigliani, Dali, and Matisse. She was married for a time to an American newspaperman and had two sons, and later married a Russian prince. She lived until the age of 94, and worked in her office daily until two days before her death in 1965.





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Lynda Carter

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continued from page 40

□ beauty and health products new this month in the stores

Face powder is the classic feminine way to give a beautifully made-up face the perfect finish. Women have been using it for centuries as an ideal skin enhancer that protects as it polishes. The best face powders contain silk, recognized for its superior compatibility with skin, and for its absorbency and adherence. *Chanel* has just introduced its modern version of pressed face powder, inspired by the Japanese rice powder block. **Poudre Douce/Luxury Powder** is a round cookie-like mound of slightly pearlescent color, packaged in an elegant square black box. The powder, which contains silk, comes in five pastel shades: pearl, mauve, peach, and more traditional light and medium. The luminous pearl hue is especially helpful in buffing brighter shades of makeup to a slightly softer tone without compromising their directness. The peach and mauve powders can add highlights to cheekbones and brow-bones, or give soft radiance to neck, earlobes, back, or décolletage. The best way to apply the powder is with its own cotton velour puff, or with the new **Pinceau à Poudre/Luxury Powder Brush**, made of pony and sable, which is sold separately. The powder can be applied to bare skin and then over your makeup as well to make it more long-lasting. Poudre Douce/Luxury Powder, $25; Luxury Powder Brush, $20.

And while you're at the *Chanel* counter, pick up one of their new tiny **Lip Rouges**, in a more-than-miniature size. This little bite of a lipstick, less than 3 inches long, comes in six brilliant shades, like Shock, a vibrant, high-intensity pink; or Blaze, a meteoric red-orange. All the colors have a high degree of pigment, so they last for hours on the lips. Their finish: semi-lustrous, satin-like; $12.50.

If you could add just one more eyeshadow palette to all the others you own, this would have to be it: *Christian Dior*'s new **Moon White** palette of four white shadows. Each looks white in its pan, but when applied, turns either transparent rose, blue, green, or gold, to give the shadow you're wearing a whole new transparency, or simply to add luster to unadorned eyes.

To understand how these magic shadows work, you must be aware of the nature of pearlized eyeshadow, which contains mica platelets that can be likened to the scales on a fish. The mica platelets in each of these Dior shadows are coated with varying thicknesses of titanium oxide. These coated platelets are in disarray in their pans, so they reflect white light. But when applied, the platelets are smoothed down and, depending on the thickness of the titanium layer, reflect just one component of white light. Hence, tones of either gold, green, blue, or rose emerge, to make a myriad of eye colors from those you already own, adding instant update. The possibilities are endless. The Moon White palette, $20.

Alert to fans of *Estée Lauder*'s roses-and-jasmine White Linen scent: Now you can relish the **White Linen Perfumed Body Powder**, a sparkly, rich-fragranced after-bath-or-shower refreshment that cools, soothes, and flirts its scent with you as you move. In a shell-topped round, $18.50.

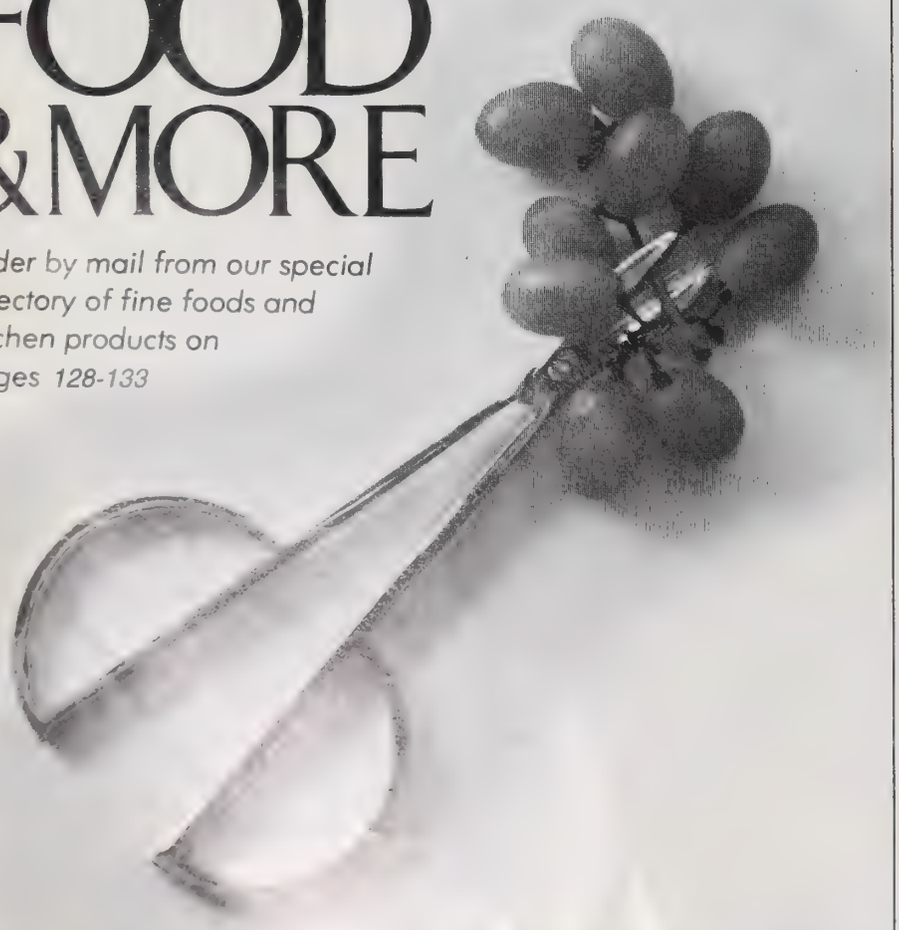
Rigaud candles became well-known in the United States when the French ambassador gave some to President and Mrs. Kennedy. The Kennedys liked them so much that they began giving Rigaud to their friends. If these richly scented candles are also a favorite of yours, you'll be pleased that Rigaud has turned its fragrance expertise to potpourri. **L'Orangerie Potpourri** is a mix of citrus and spices, as its name implies, richly doused with a high concentration of fragrant oils, which accounts for its long-lasting properties. L'Orangerie poured into open bowls or baskets if further activated by air and the heat of the sun to scent your home delightfully. In 4-ounce zebra-striped boxes, $17.50, or the same size pouch, $12.50.

Dry, fragile, mature skin has always required special care. This skin is thirsty for nourishment and protection. To the rescue, *Germaine Monteil*'s **Acti-Vita Ultra Rich Multivitamin Cream.** It feels surprisingly light, is absorbed quickly, and can be used by day under makeup, or as a special treatment at night. You may be familiar with Monteil's other Acti-Vita creams; this new formulation contains three times the amount of vitamins they do—vitamins known to help skin function efficiently, so it looks and feels its best. The 1-ounce jar, $45.

Your carnations and fragrant rose garden needn't fade from memory this fall. Your fragrance can evoke these scents long beyond summer when you wear **Daydreams,** a new feminine perfume that will be in stores at the end of September. The perfume, captured in a French flacon with orb stopper, is a beautiful addition to your fragrance collection, and seems to express the romantic, private self most subtly. Though discreet and soft, the fragrance lasts for hours after you apply it, bringing back those garden memories. A quarter-ounce perfume, $20. □

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DU PONT TEFLON

Edited by Diane Welebit

BAVARIAN CRÈME DE LA CRÈME

More and more these days, people seem willing to pay top dollar only if they're guaranteed of getting full value in return. On that basis, it's no exaggeration to say that, pfennig for pfennig, there's no better hotel bargain in Europe than the Bayerischer Hof in Munich. Its rates are indeed high (though not astronomical if compared, for example, to luxury-class hotels in New York, London, and Paris), but it provides one of the most consistently satisfying hotel experiences in the world today. Facing a quiet little park on the centrally located Promenadeplatz, the 450-room establishment has the big-city glamour of an old-fashioned grand hotel. But for those who prefer the discreet charm of the small-gem hotel, the Bayerischer Hof also offers super-deluxe accommodations in its connecting Palais Montgelas annex, which combines the best of both worlds: big-hotel service in an atmosphere of hushed, impeccable elegance. Prices there are higher still, but for all-out vacation fantasy, it cannot be topped in Germany.



The Palais Montgelas annex of the Hotel Bayerischer Hof in Munich is a beautifully restored former town palace built in 1811.

The Bayerischer Hof is a great deal more fun to stay in than most other hotels in its top-of-the-line class. Its rooftop swimming pool has a motorized ceiling that is opened on fine days, revealing the startling panorama of Munich's steepled skyline. Its Grill features zither music, its nightclub traditional *(Continued on next page)*



ART WITH A HEART

This chest belongs to me, Rahel Friedrich" reads the inscription on a wooden chest lovingly painted with hearts and flowers. The words and decoration reveal a pride of possession and individualism, as do all of the 350 objects in "The Pennsylvania Germans: A Celebration of Their Arts 1683–1850," which opens October 17 at the Philadelphia Museum of Art. The exhibition will show the work of master craftsmen as well as that of farmers who spent their nights at the potter's wheel. It will include useful and decorative things made by these intensely home-loving people, from kitchen utensils to paintings. The show will be in Philadelphia until January 9, then San Francisco and Chicago.

CURIOUS GEORGIA CRAFTS

Gus Daniel, *right,* who is in his 70s, was taught by his grandfather how to weave strips of young white oak into baskets. You can watch Gus and other craftsmen practicing their passed-down talents at Westville, a museum village in southwest Georgia made up of 26 restored mid-19th-century buildings collected from around the state. Here, quilts, homespun cloth, dolls, and shoes that fit either foot are made. A potter fires his salt-glaze pottery in a woodburning "ground hog kiln" built into a hillside, and in a farmhouse kitchen, a cook prepares sausages and biscuits for visitors. Next month, from November 5 to 14, Westville will put on a show of fall crafts.



You will be able to see a mule-powered cotton gin (the only one *anywhere* that still works), soap- and broom-making, candledipping, and the process of turning sugar cane into syrup. More information: (912) 838-6310.



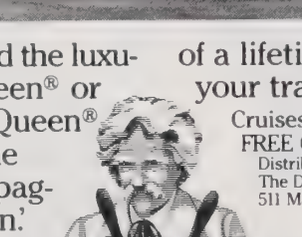
In Westville, mid-19th-century crafts and architecture evoke a preindustrial past

Elliot Erwitt

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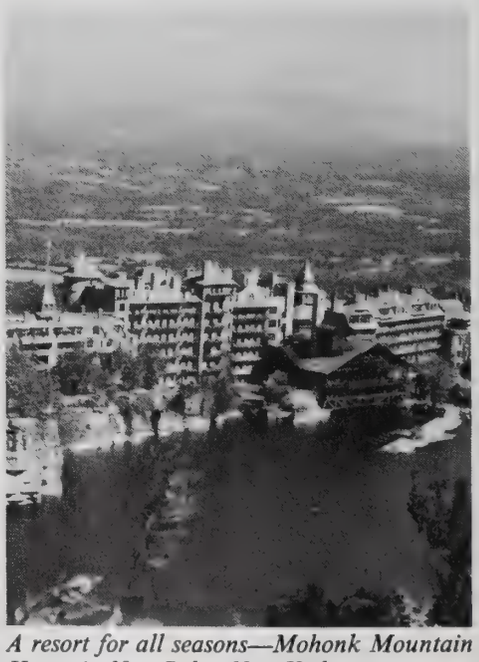
Bavarian *Schuhplattler* dancing, and there's even a branch of Trader Vic's.

The imaginative owner of the Bayerischer Hof, Falk Volkhardt, has accomplished a rare feat: the creation of a hotel that simultaneously defines and epitomizes the very best qualities of a region for its visitors. In a city thoroughly devoted to the *Lustprinzip* (pleasure principle), the Bayerischer Hof seems the ultimate evocation of Munich's unabashed search for well-being.

MARTIN FILLER

WHODUNITS AND CHOCOLATE BINGES

After the tennis players and boaters leave its mountain lake, 2,000 wooded acres, and Victorian verandahs, Mohonk Mountain House stages various playful diversions to entice off-season vacationers to the venerable 19th-century resort 90 miles north of New York City. For example, Mohonk offers weekends called the "October Fest of



A resort for all seasons—Mohonk Mountain House in New Paltz, New York.

Chamber Music" (October 27–31), "Antique and Folk Art" (November 5–7), which means quilting bees, craft workshops, and a country auction, and "Words" (December 10–12) for puzzle and parlor-game fanatics. Next March on "The Pioneer Weekend" you can learn how to tap a sugar maple, cane a chair, or dip a candle, and on "Mohonk Mystery Weekend," you'll look for clues stashed around the rambling wood and stone building and a few red herrings in the lake. A three-day "Chocolate Binge" next February will

supply chocolate-chip pancakes, chocolate chili, chocolate T-shirts, chocolate cooking classes—even a therapist to discuss chocolate obsessions. Also on the off-season calendar are nature walks and wildlife talks, Saturday night socials, platform tennis, ice skating, sleigh rides, and 40 miles of cross-country ski trails. More information: Mohonk Mountain House, Lake Mohonk, New Paltz, N.Y. 12561; (914) 255-1000. JOAN SCOBEY

FIELD NOTE

Anybody who has planned a trip into the wild and looked in a bookstore for a guide to help identify what they might see out there probably has discovered that most of the available field guides cover only one small part of the picture. You can buy one guide each for mammals, minerals, trees, wildflowers, reptiles, amphibians, etc. Now, *The Great American Countryside: A Traveller's Companion* by Val Landi, just published by Collier Books, combines the disciplines. Geared to the nonexpert, it describes the country by region, identifying all the living and nonliving things you're likely to spot in one volume.

CRAFT VACATION IN BRITAIN

The Association of British Craftsmen is extending an irresistible invitation—the opportunity to live with one of their members for a week to learn a craft and to sample the life of a professional craftsman. The choice of crafts includes furniture restoration, cabinetmaking, weaving and dyeing, embroidery, pottery, glass painting, and more. You can be a beginner or, if you're already an intermediate or expert, you can match up with a tutor for more specialized techniques. You live and eat with the tutor's family and receive instruction for at least four hours a day. One person who recently spent a week with a woodcarving tutor in his converted fisherman's house on a small Orkney island reported that he "worked at least 10 hours a day, and when we weren't actually carving wood, we would do such things as read from the 17th-century woodcarver Grinling Gibbons—we *lived* woodcarving." More information: Association of British Craftsmen, 57 Coombe Bridge Avenue, Stoke Bishop, Bristol B29 2LT, England. □

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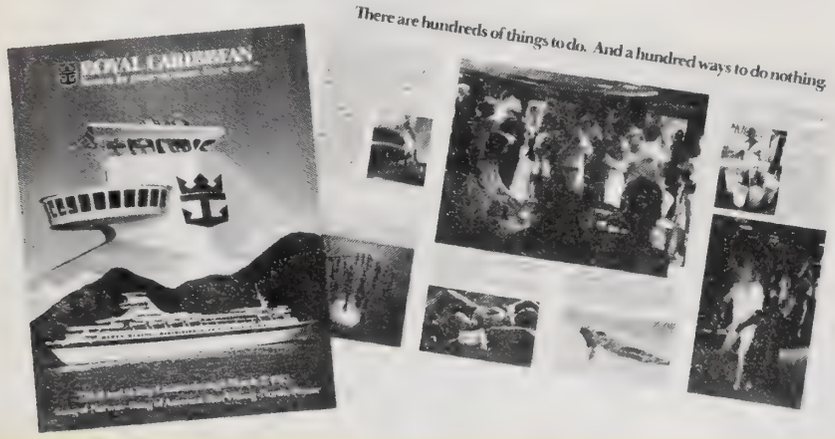
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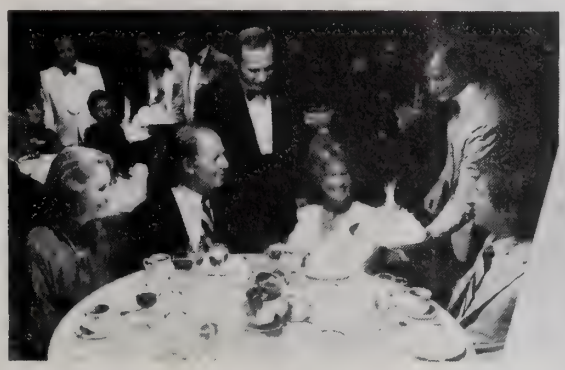
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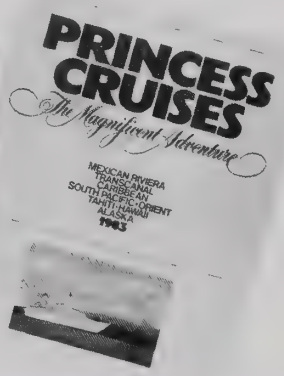




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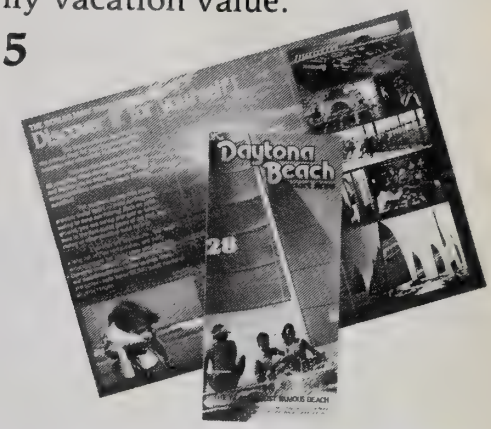
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DEAR H&G

By Margaret Morse

Q *I would like to know how I may be able to keep my ivory figurines in good condition.*
—M. L., Hackensack, N.J.

A Keep such objects free of dust by gently dusting the figurines periodically with a soft-bristled artist's brush used for no other purpose. The chapter on ivory, bone, and teeth in *The Care of Historical Collections* by Per E. Guldbeck includes the following advice: "Although these materials are relatively stable, they can be decomposed by acids and are degraded or cracked by prolonged exposure to heat and water." He warns that these materials should be kept away from sunlight and heat sources such as heat pipes or closed cases with multiple incandescent bulbs, adding that "washing bone and ivory is not generally recommended, especially if the objects are old or cracked, since it is almost impossible to remove the water from cells or deep striations, and warping may result."

The Care of Historical Collections is written for museum curators (albeit, those without conservation training). The lay reader may find its tips on reducing climatic stress upon objects useful but should stop short of trying many of the procedures described and instead consult reputable professional specialists. The paperback can be ordered for $7.45 ppd. from the publisher, the American Association for State and Local History, 708 Berry Road, Nashville, Tenn. 37204.

Q *I recently inherited a handsome bookstand and would like to find a book of botanical plates to display on it. Do you know any specialist in out-of-print gardening books?*
—W.J., Bird-in-Hand, Pa.

A Three such sources—who accept visitors by appointment only—are *K. Gregory,* 222 East 71st St., New York, N.Y. 10021 (enclose 30¢ in stamps for catalogue); *Timothy Mawson,* 134 West 92nd St., New York, N.Y. 10025 (3 catalogues, $1 each: gardening; food and wine; English life); *Elisabeth Woodburn,* Booknoll Farm, Hopewell, N.J. 08525 (3 catalogues, $1 each: wildflowers and ferns; herbs; seed and nursery catalogues; other specialized catalogues are issued periodically).

Q *I've heard that you can grow loofah sponges. Is this true?*
—N.J., Richmond, Va.

A Yes. Loofah or vegetable sponge goes by the botanical name *luffa cylindrica.* It's a climbing vine that needs four months' active growth in a

Continued on page 62

The National Horticultural Society of France presents an original work of art in fine, hand-decorated porcelain.

Winter Bouquet

Inaugurating the Society's first collection of porcelain vases

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In the tradition of classic works in fine porcelain, *Winter Bouquet* will be made available in a single, limited edition, reserved *exclusively* for those who order from the Society's first collection of porcelain vases before the end of 1983. When all valid orders from those individuals have been filled, the edition will be permanently closed. A Certificate of Authenticity bearing the signature of the President of The National Horticultural Society of France will accompany each vase.

Winter Bouquet, by Anne Marie Trechslin, will provide a fascinating focal point of beauty for your home ... a treasured heirloom to be passed along to future generations.

To reserve *Winter Bouquet,* make sure that your Reservation Application is postmarked by October 30, 1982.



Vase shown smaller than actual size of 10″ in height.

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18

ANTIQUES Q&A

QUESTIONS & ANSWERS
BY LOUISE ADE BOGER

FAN BACK ROCKER

My unusual cane chair was made by Heywood-Wakefield. I'd like to know something of the history of the company and when my chair was made.
—B.S., Keene, N.H.



The Heywood-Wakefield Company was established in 1826 at Gardner, Mass., by Walter, Levi, Seth, William, and Benjamin Heywood, Chairmakers. The Wakefield Rattan Company was started in 1844 by Cyrus Wakefield, Rattan Jobber. In 1897, the Heywood Brothers and the Wakefield Rattan Company were consolidated. Your rattan chair was called the Fan Back Rocker and was probably made around the late 1880s. It's a fairly rare example. Other motifs sometimes used in this manner for the chair back were banjos, harps, American flags, and sailboats. The Heywood Brothers and Wakefield Rattan Company catalogues of the 1880s revealed an unbelievable variety of styles and weaves, all handwoven and no two pieces alike. In 1879, the company sold more than two million dollars worth of rattan furniture—a very high figure for those days, as an average chair cost only about three dollars.



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—E.L., Great Neck, N.Y.



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ANTIQUES SHOW



This drum-shaped silver teapot made about 1800 in the classical taste of our Early Republic by the Alexandria silversmith John Adams will be part of the loan exhibit "A Decade of Excellence," from the Bayou Bend collection, at the 30th annual Theta Charity Antiques Show, sponsored by the Houston Alumnae Chapter of Kappa Alpha Theta, October 6 through 10 at the Albert Thomas Exhibit Center, Houston, Tex. 77002.


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COUNTRY · VIEWS ·

"Age does give you certain rights to declare your independence and my priorities are in order at last!"

By Dee Hardie



October is a special month for me, as I was born right in the middle of it. So was Oscar Wilde, although probably a century too soon, and Eleanor Roosevelt, Sarah Bernhardt, Pablo Picasso. It's a vintage month filled with provocative people from the past. It's also the month when the country sparrows swoop onto the meadows searching for seeds, the maples are extravagant with their gold, and I have reason to make a little whoopee as another year has passed.

I *always* celebrate, one way or another. When I was 50, I painted my toenails red. This may seem tame, but it was a startling moment. The next year I asked Tom to take me to a marathon of movies. During the fifth movie he bailed out. Which is exactly what he should have done, as it was a bomb. This year I think I'll have a fireworks display. Sparklers make wonderful candles on a birthday cake. Although fireworks are prohibited by county law in July, I wonder about October?

One does get bolder as one gets older. And I find I don't care half as much about what people think of me. This may sound brazen, but age does give you certain rights to declare your independence. And my priorities, easily counted on one hand, are in order at last. Just one smile from our seven-month-old grandson Albert makes my world wonderful.

When I was younger there was this hybrid vigor—half Swedish, a quarter each of French and English. I had to prove myself. Not for them, those brave pioneering, probably terrified, immigrants but for myself. Now I'm years older, and I'm going to take it easy. I am a woman *entre deux âges,* which is the French way of politely telling me I'm neither too young nor too old. A very happy place in the sun.

My friend Genevieve, who lives in South Carolina, 68 years this December, celebrates with "investments in elegance." Last year she went to New York City for four days. This was the itinerary she wrote me: "Ostensibly to see *Nicholas Nickleby,* but it also included Tiffany's, Bloomingdale's, a long stroll on 57th Street, a visit to the Metropolitan Museum, St. Francis of Assisi Church, famous for its breadline, one bus ride on Lexington, one subway venture with disaster. . . ."

I, on the other hand, would like some country favors, some wishes one can fling out on a birthday if at no other time.

I wish I had more country style. Although I have lived at Thornhill Farm for 27 years, I still have a city conscience about slipcovers. I'm uptight, you might say, about slipcovers. I like them trim and tidy. Whereas *real* country is to accept them, with a nonchalance of ease, rumpled and weary, ready for the pounce of five or six dogs, and in the distance a field of daffodils.

Country style, I've discovered, is much more than a pine cupboard filled with spongeware bowls and the horse weather vane on the blanket chest. *That* can be photographed, that can be defined. Real country style is more illusive. It's something you're born with. Like our house. Settled, small, honest, born in 1845, our house knows its place and can handle the trivial fancies, or pretensions, of its owners of almost the last three decades.

But its owners can also dream. I'd like to have ridden, if wishes were known, sidesaddle with the arch of my long black skirt elegantly swagged on a high horse. And it would be lovely to have someone weed, without notice, the raspberry patch.

Then there are improbable presents I'd like to give myself. A long pearl necklace, 8½ millimeters each pearl, please. And evenings of waltzing every once in a while. It's so easy—one-two-three, one-two-three. Johann Strauss Jr. was born October 25, but I loved waltzing long before I realized he was a member of our club.

Another member is James Lawrence, born on the first of October, a hero of the War of 1812, who said in his moment of glory: "Don't give up the ship." And *that* says it very well indeed for all of us. □

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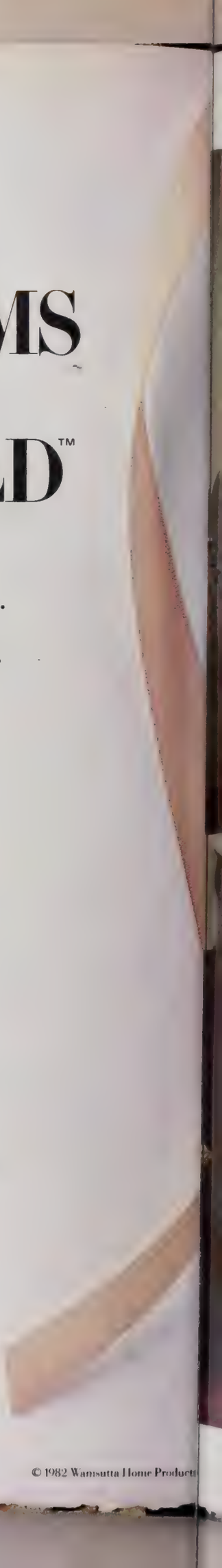
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Trees as house plants

Spectacular to look at, easy to care for, trees have become popular indoor plants

By Richard Langer

Over the past decade, trees have become increasingly popular elements for indoor decoration, regardless of whether the rooms are contemporary or traditional. Not only are trees visually striking, but, happily, most of them are easy growers as well.

A real winner in the indoor-tree category, for instance, is *Laurus nobilis,* or sweet bay. Wreaths made from sweet bay boughs were used by the ancient Greeks and Romans to crown victors in sporting events and wars. A more practical contemporary use for bay leaves is in cooking. Freshly plucked, the leaves—used in the same manner as the store-bought dried variety, but perhaps a bit more generously—add fragrant flavor to many different dishes. Since the plants should be clipped back to maintain their fullness, you'll have a constant supply of leaves to use in your kitchen.

The best conditions for growing *L. nobilis* include plenty of sunshine and a cool (by house standards) living environment. Considering today's energy costs, that's yet another plus for this classic plant. Besides sun and a cool environment and pruning to shape, there is little involved in cultivating your bay plant except moderate watering and checking for scale. Usually you will see scale as miniature tortoise shells clinging to the stems of the plant or the underside of the leaves. These insects are very debilitating; they are also persistent and almost immune to insecticides when in the "shell" stage. Yet they are easy to get rid of by merely scraping the scale off with your fingernail or a knife.

Bay will grow to huge proportions indoors given the minimal care and some fertilizer during the spring/summer growing season. But specimen-sized plants take years to develop, so purchase the largest one you can find, if you want a really impressive

For a soft display, there's *Podocarpus elongatus.* Harder to find than the more common *P. macrophyll* *elongatus,* the weeping or fern pus, it is nevertheless well searching for. The plant offers



A pungent seasoning: sweet bay leaves

grace and peacefulness of the majestic weeping willow.

Of tropical African origin, *P. elongatus* likes sun and moist, though never wet, soil. Cool evenings are all right, but warm days are essential for good growth. Surprisingly adaptable to a dry atmosphere, the plants will put on a lusher show if misted regularly.

It's pretty hard to think of large weeping tree-sized pot plants without coming up with the classic *Ficus benjamina,* which in turn leads to *F. elastica,* the so-called rubber tree. But if you escape the traditional mold, extend your horizons to at *rata,* the fiddle-leaf fig, or *F. montana*? Both require about the same care as *Podocarpus elongatus.*

If care is actually not much of a problem, finding the plants may be. *F. lyrata* puts in a fairly regular, if not continuous, appearance at the plant stores. *F. montana,* on the other hand, comes under the "find" category. Seen rarely, this plant with its oaklike leaves is worth snapping up. Fruiting as quite a young plant, with a plethora of half-inch globules on the trunk and branches, it adds seasonal variety to your indoor plants.

Citrus represents an edible fruit and *Citrus Limon* 'Ponderosa,' the American wonder lemon, will produce fruit of wild proportions, some individual specimens weighing as much as 2 pounds. They do make great pies, but are a little tart for anything else. It takes but one lemon per 10-inch crust. Luckily the smaller room-sized trees bear only one or two of the outsized fruits at a time.

The citrus family as a whole is composed of tropical trees and shrubs usually bearing attractive glossy foliage. Both the flowers and the foliage, when crushed, tend to be extremely fragrant, an extra plus for these indoor trees in the midst of winter, which is when they tend to bloom.

C. mitis, the calamondin orange from the Philippines, is probably the most easily obtainable of the indoor citrus trees. Fragrant flowers precede the development of the 2-inch, bright orange fruit. While these diminutive oranges are perhaps better candied than eaten as is, it is nevertheless possible to become addicted to nibbling on calamondins—skin and all.

Neither exceptionally large nor small, *C. Limon* 'Meyeri' turns out an average-sized lemon. Relatively sweet, this turn-of-the-century favorite from China is perfect as a mixed-drink condiment.

All citrus fruits need a maximum amount of sunshine, particularly during the summer months. Keep the soil evenly moist, though on the dry side, and fertilize regularly during the spring and summer growing months to ensure bountiful blossom setting. Early spring, just before you begin your fertilization routine, is the time to prune back to

Continued on page 60

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Howard Miller

PLANTS

continued from page 58

keep your citrus trees the size and shape you want them.

For a fernlike tree, try the silk oak, *Grevillea robusta.* This lacy delight grows to a height of 150 feet or more in its native Australia. In your home, the tree will remain more manageable in size, but it will always supply a vision of tropical lushness. The new shoots are particularly attractive, being covered with a silvery white down that grays the leaves before they mature into refreshing greenness.

Keep grevillea in a reasonably sunny spot and let the soil become fairly dry before watering. To grow best, the plants like cool nights and warmish days.

For an area of your home that remains warm around the clock, even in winter, the easy-to-care for *Caryota mitis,* or fishtail palm, is a good bet. A cluster-forming palm, this multiple-trunked plant dominated hotel lobbies of the Victorian era. It did so because the plant requires only partial sun and sandy soil, though it must never be allowed to dry out, in order to keep looking its spectacular best.

On the drier side, there are oleanders. Evergreen shrubs usually over 7 or 8 feet high at maturity, which makes them trees by indoor standards, these plants are free-flowering given lots of light, warmth, and fertilizer throughout the summer growing season. In winter, however, the evergreens should be kept on the cool side to permit the plants to rest and recharge their flower power. One word of warning: Oleanders are poisonous if eaten—so don't choose one as your tree if you have small children.

The blooms, by the way, always appear on the new growth so limit any pruning you might be considering to shape the plants to the end of the growing season. Prune in fall, fertilize in spring, and you should be rewarded with a good show of blooms.

Pruning to shape is one way to achieve attractive form in tree-sized house plants. Rotation is another. Because these plants are large enough to shade their own backs from window light, and because the sun always shines from the outdoors to the indoors, it is important to turn the plants so that all parts are exposed to direct sun for at least part of the growing season.

Platforms with casters on the bottom facilitate turning large specimens. An eighth of a turn once a week gives the plants the kind of light coverage they need for even growth. A quarter turn every two weeks also works, though the more gradual the turn, the

Continued on page 62


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PLANTS

continued from page 60

better the plants seem to grow. A motorized platform that made one revolution a month or every six weeks might be ideal, but no one is manufacturing such a device yet. I wouldn't be surprised to see one on the market soon. After all, it would use next to no electricity, and more and more people are growing indoor trees. □

DEAR H&G

continued from page 50

warm, sunny place to produce mature gourds: In most of the U.S., this means a greenhouse. When the gourd is mature it has a dark green, brittle skin, and you take it off the vine, let it dry a few weeks, and then peel off the skin to reveal the loofah within. A source for the seeds can be hard to find. Lynchburg Hardware & General Store (Lynchburg, Tenn. 37352; catalogue $1) sells a packet of about 25 seeds for $2.50 ppd. Specify item #00029 when ordering.

Q *In "The Taste of Vodka" in your January 1982 issue, Barbara Ensrud praises Zubrowka vodka—flavored with buffalo grass—but says Zubrowka isn't available in the U.S. We planted a clump of buffalo grass we got from White Flower Farm [Litchfield, Conn. 06759; catalogue subscription, $5 a year] in our garden and now add a blade or two of it to a bottle of our favorite store-bought vodka. After a couple of days, its wonderful flavor has permeated the vodka.*

—M.B. West Wardsboro, Vt.

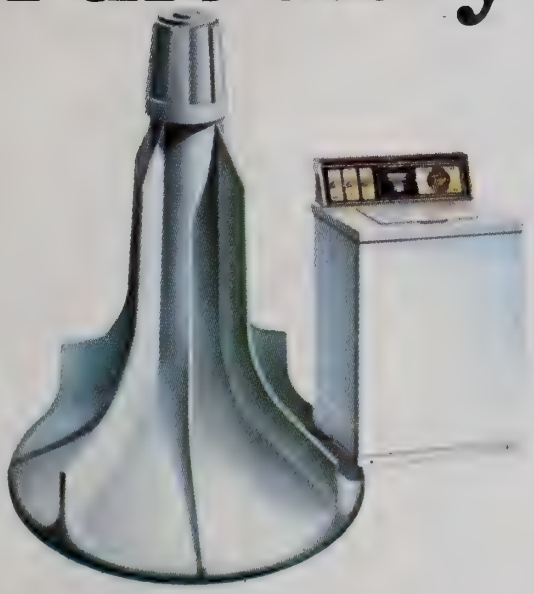
A One good tip deserves another: If you'd like to branch out with other flavorings, you can find detailed instructions and recipes in *Homemade Liqueurs* by Dona and Mel Meilach (Contemporary Books) and *Making Cordials & Liqueurs at Home* by John P. Farrell (Harper & Row). The recipes naturally call for store-bought liquor as a base—most often vodka, brandy, or rum.

Q *Where can I buy an old-fashioned non-electric door bell, operated by twist handle rather than pushbutton?*

—R.R., Carson City, Nev.

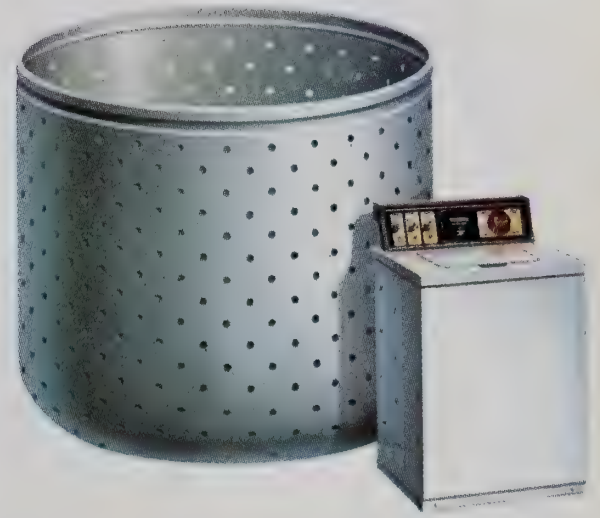
A Two such brass door bells are available from The Renovator's Supply, Millers Falls, Mass. 01349 (catalogue $2), which applauds the non-electric design: "Most electric door bells are constantly drawing electricity to feed their transformers, even when the bell is not in use." Either bell fits a door up to 2 inches thick. □

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Mixing things that don't match...designers who may go retail...one town house for all moods

By Elaine Louie

Keith Irvine and **Thomas Fleming** like to see themselves as **practitioners of no single style.** They believe their **rooms should look organic—a mix of styles of furniture,** of **formality with simplicity,** of **the very expensive with the inexpensive.** They do not like the look of a set piece. But the art of making a room look casual is no mean trick. Irvine and Fleming reveal some of their secrets, all of which are based on the premise of putting things that don't match into the same room. Irvine is a voracious reader, and when he runs out of bookcases, he puts **step pyramids of books** around his favorite reading chairs. For **extra table space,** he places "little nothing boxes—**simple wood boxes,** painted and worn out—near the odd Régence chair, or **upends leather trunks** near a chair." On top of a chintz sofa, Irvine and Fleming put **three pillows:** one a **strong yellow damask,** the second **zebra-striped fabric,** and the third, **leopard spotted fabric.**

In home furnishings, designers such as **Angelo Donghia, Inger McCabe Elliott** (China Seas), **Jack Prince** (Aerobics), and **Raymond Waites** (Gear) have been putting their **imprint on sheets, towels, dishes, glasses.** For some, the goods were sold in **"concept" shops,** with the entire range of products displayed in one enticing space. But these designers seem to agree that concept shops will be abandoned in favor of franchising, which means **a switch from wholesaling to retailing.** The rewards? Total control over the merchandising. **There will be new products,** with designers expected to put their **imprimatur on home fragrances, furniture, floor coverings, tablewares,** and adds Waites, **gift-wrapping paper and greeting cards.**

Jed Johnson has designed an East Side town house in Manhattan that is the ultimate extravagance for any **creature of moods. Each room of the house is designed in a different era** and is built around the owner's spectacular collections of furniture. The **Art Deco room** is one of **extraordinary texture.** There are tables and chairs of **silvery gray sharkskin,** a chest of **rich burnished burlwood,** a side table covered in **creamy parchment,** and yet another table finished in **eggshell.** On the man-

telpiece, which was made in the '20s, is a collection of **vases by Jean Dunand,** made of black lacquer and creamy eggshell. A second room is a **formal salon,** built around a collection of **early-19th-century American furniture.** Two Recamiers covered in **pale green and gold-striped silk satin** center the room. At the side of the room stand **Philadelphia chests.** The ceiling is painted the color of eggshells, with moldings and borders painted celadon, cream, or gray. The **walls are stenciled** with a frieze of leaves and small geometric patterns on a background of sea green and pale gray. The **American Primitive Room** is a small guest room focused on a **fourposter bed hung with a white tasseled fishnet canopy** and a handsome chest painted in black, with a motif of gray and white vases, and garlands of flowers. The **most elaborate room** is perhaps the **Victorian Room,** which is centered on **a suite of furniture of bird's-eye maple and rosewood by the American cabinetmaker Gustav Herter.** The suite consists of bed, chest, standing mirror and side tables, and **to emphasize the importance of the furniture,** Johnson had an artist cover the room's doors, moldings, and radiator cover in a **trompe l'oeil of bird's-eye maple and rosewood.** The **walls are entirely stenciled with small graceful gold medallions** on a ground of silver gray. A stenciled **Celtic geometric motif,** whose predominant colors are rose, beige, slate blue, and gold, runs as a frieze horizontally around the room. On a chair lies **an emerald green and crimson paisley throw,** while **burgundy flocked velvet draperies** with undercurtains of lace frame the windows.

For **a Bray-Schaible project, a Caribbean island beach house** commanding a view of the sea, the designers have created around the pool **a gazebo of four slightly fluted poured concrete columns** on which sits **a simple peaked roof of curved terra-cotta tiles.** Parallel to these columns are identical columns which support the main house, so that **one peers through the columns of the gazebo through those of the house directly to the view of the sea.** The main house has walls of off-white stucco, exposed wood rafters, and **enormous sliding doors 12 to 20 feet wide,** which have been surface-hung so that the walls, with the doors open, become thick and massive. **On the seaward side, the doors are glass.** Facing the road, **other doors are louvered aluminum** treated with a baked matte finish in a creamy off-white color. The exterior patio is linked to the main house not only by the structural shape of the gazebo but by the fact that the patio and floor of the house are paved with **Mexican sun-dried terra-cotta tiles,** some of which have tiny imprints of chicken feet, and which shade from a pink-tinged cream to a rosy cinnamon. □





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WHAT OUR ENDURING TRADITIONS OF AMERICAN DESIGN MEAN TODAY

Italy, certainly. France, of course. Japan, yes. But America? Though Americans would instantly agree that there are countries with strong and easily identifiable design traditions, they might hesitate to include their own nation in that group. But to the world outside our borders, America has a design identity that is immediately recognizable: a Shaker rocker, an Amish quilt, a Navajo blanket, or a Nantucket basket could never be confused with the artifacts of any other country. Perhaps the reason it's so often difficult for Americans to identify the American tradition has something to do with the old problem of not being able to see ourselves as others see us.

In truth, there isn't a single American design tradition, but several parallel ones. They reflect the geographic and cultural diversity of a country that not only spans a whole continent, but also was first settled by different nationalities from a whole continent. That's what makes it difficult to characterize any single line of descent as representative of America at large. Take something as mundane as clothing storage: in Massachusetts—settled by the English—that would mean maple highboys and pine blanket chests, while in Louisiana—settled by the French—it would mean walnut armoires and cypress linen presses.

The person responsible for increasing his fellow countrymen's awareness of their proud design heritage was the late Henry Francis du Pont, founder of the Winterthur Museum in Delaware, the most comprehensive collection of American furniture and decorative arts anywhere. In this issue we visit that legendary treasure house and look at a new collection of reproductions inspired by it. A totally different revival of another American design tradition—the classic Midwestern wood-frame farmhouse—is seen in the recently completed house that architect Laurence Booth designed for sculptor David Barr. It shows how traditional forms can be the starting point for architecture that is thoroughly of this moment and yet respectful of the past. And in architecture what could possibly be more traditionally American than the log house? It is epitomized by the fascinating Morgan house in Eastern Pennsylvania, built in 1695 and now open to the public.

As the years pass, the realm of tradition inevitably grows. Yesterday's contemporary design is tomorrow's antique; it is an evolution that never ceases. Today, many young collectors are drawn to objects that are not traditional in the old sense, but which do display a love for tradition, though often one more recent than the 100 years that used to be the standard definition of "antique."

Here we interview three such collectors, whose audacious and original approaches give evidence of a way of assembling and living with art and design very different from that we have been accustomed to.

Tradition, then, is growing and changing all the time. And the many facets of tradition that we examine in this issue reveal one thing above all: the very different ways in which tradition now serves to comfort and inspire, to continue and to initiate anew, shows that we are not seeking a retreat into the past, but rather the reaffirmation of the best that experience has to offer.

COLLECTING



DECORATING
AMERICAN STYLE

WITH A LIGHT HAND



A spirited room with art from many times and places, from pre-Columbian to American Indian to New Mexico contemporary.

Karen Radkai

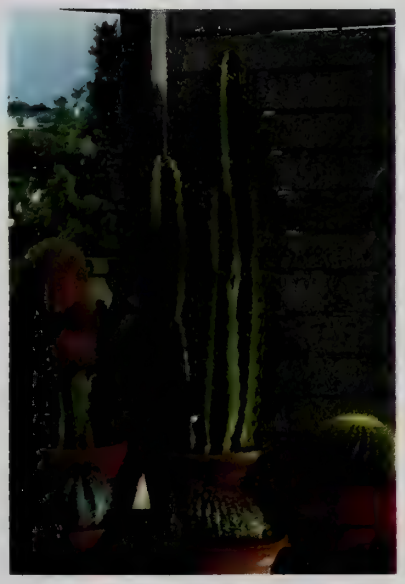

PROPRIÉTÉ EXCLUSIVE DES USINES CID DIJON

COLLECTING

An intimate friendship with art and objects

To live surrounded by the things you love is a simple pleasure, which the owners of this California house indulge in daily. Their passion for collecting is well evident, with every view, every corner telling yet a little more about the two vibrant people who live here. "We didn't try to decorate per se," says one of the owners. "We just set out all the things we love and let them have their way." In the living room (preceding pages), art of all ages combines comfortably—shelves of pre-Columbian relics and Gallé and Favrile glass; an Art Nouveau poster; a dazzling Navajo chief's blanket. Furniture is understated. Long linen sofas face off across a root-based London-Marquis table. Early American touches: the big redware bowls on the floor, for books and magazines; a hooked rug thrown over the back of the sofa in a casual display.

Because their days frequently send them in separate directions—she studies architecture, he's in the film industry—meals are pleasant times to catch up with each other, and with friends. "Our favorite parties," they say, "are for six or eight. We usually do a huge one-dish meal—lasagne, paella, chili. With it, our favorite red wine from Chateau Monte Helena, cheese, fruit, and a sinful dessert!" Meals are served in the dining room by the light of a Tiffany lamp or on the wisteria-shaded patio, with a succulent centerpiece as often as not. "Collecting cactus has been a hobby of mine for years," says the man of the house. "Seeing them flower, and even waiting for the ones that might *not* flower, is a continuing joy. And I'm fascinated by their shapes." The succulents are raised outdoors in a sheltered corner of the garden, surrounded by a wood-slat fence that protects them from the wind.



Opposite page: *Dining room boasts a Tiffany oleander shade and an Art Nouveau poster collection. On the table are opaline candlesticks, raffia rattles, a Thai Buddha.* Above: *Succulents thrive in the California sun.* Below: *On the patio table is a 30-year-old* Echinopsis Multiplex *cactus; it blooms annually for a day.*



Karen Radkai

COLLECTING

Their own style—
books in the bedroom, a quilt in the hall



Karen Radkai



Capitals: From the foyer stairs, a bronze and paper work by Eugene Sturman. In the master bedroom, top and above, pillow made from English needlepoint. Over the armchair, a Chinese silk panel. French tin trunk rests at the foot of the bed.

Each of the treasures that give the house its personal stamp has its own special history. The fragile silk-and-velvet quilt displayed in the entryway is Early American, found in New York. Nearby stands a Chinese wooden dog—another New York find. The black quilt on the upstairs bed was bought on a trip through the Napa Valley. "You seldom see a black quilt," they say, "and we were caught by its uniqueness." The bedroom is their library, since they both like to read. A cozy spot for that pursuit is an upholstered armchair, opposite the bed, tossed with a handwoven shawl from Santa Fe Weavers and a pillow made from a quilt piece. Favorite Tiffany lamps turn up everywhere—a lily lamp by the bed, a poppy lamp in the bookshelves, a magnolia standing lamp by the armchair. Oriental rugs add warmth and color in the winter, then are put away for summer. □ *By Mary Seehafer. Editor: Eleanore Phillips*





DECORATING AMERICAN STYLE

NATIONAL TREASURES

NEW REPRODUCTIONS FROM WINTERTHUR

Superlative American designs star in traditional rooms designed by Mario Buatta



The living room's Queen Anne wing chair, opposite, a 1750 design, was chosen for reproduction because of the distinctive Philadelphia flat "C" scroll of the arm. Small tables flanking the fireplace are Winterthur kettle stands in mahogany with satinwood inlays. Reproductions in the window, left, are walnut New York Queen Anne chairs from 1730, and a mahogany Chippendale card table originating in Newport in 1760.

Until about five years ago, Winterthur Museum, the world's largest and most distinguished collection of American furniture and decorative accessories, was an incomparable resource known mainly to scholars and collectors. First opened to the public in 1951, the Delaware institution owns a collection of over 60,000 pieces, more than 4,000 of them furniture, gathered by the pioneer Americana specialist, the late Henry Francis du Pont. The furnishings fill a vast house in which du Pont reassembled period rooms built along the Eastern Seaboard between 1650 and 1850—woodwork, ceilings, floors, paneling, doors, and windows to set off the furniture of corresponding periods.

In the last few years Winterthur Museum has been reaching out to the public more and more. Since 1977 it has doubled its attendance and founded a members' guild. And most recently it has expanded its reproduction program, which began modestly 10 years ago with a few fabrics and wallcoverings. Eleven licensees are now manufacturing over 200 decorative objects, and 18 stellar pieces of furniture from the Winterthur collection have been meticulously reproduced by the Kindel Furniture Company of Grand Rapids, Michigan. Nearly all this furniture was used in two luxurious town-house rooms, seen on these pages, decorated especially for House & Garden by Mario Buatta.

Winterthur, like all museums today, needs funding and expects its reproduction program to help financially, but it also hopes that the reproductions will allow the museum to share its storehouse of American design with a larger public.

Naturally Winterthur chose its manufacturers carefully. Kindel responded to the honor of being selected to reproduce the furniture by recruiting new master carvers, strengthening every department in the factory, and working out authenticity-control systems with the museum that necessitated as many as 300 engineering drawings for one piece. (A Newport secretary required the largest number, a Boston bombé chest the second-largest.)



An architecturally grand town-house living room suffused in blush tones and floral prints and enriched by Winterthur reproductions

The apron and leg of this solid mahogany tea table, its original a 1765 Philadelphia piece in the Winterthur collection, demand a high level of carving—36 hours of it. Half the Kindel pieces originated in Philadelphia, an 18th-century design center.

When furnishing with traditional classics, Mario Buatta feels, one risks taking them too seriously, handling them too stiffly. "But you *can* experience beautiful furniture in an easy room," he says, "even one that resembles a garden." Choosing a flower print for this dining room, he dropped festoons from the cornice molding and upholstered the walls, trimming the latter with grosgrain tapes for a bandbox effect. Botanical art, potted trees, and a natural centerpiece add their leafiness to the fabric inside and the real garden outside; a country-evoking sisal completes the strategy. Blues and greens dominate the white-ground floral print and the sofa's stripe; pink is the inspired accent on seats and tabletop. □ *By Elaine Greene. Editor: Kaaren Parker Gray*



Kindel's Townsend and Goddard secretary, left, a highly prized 1770 Newport design, is unmistakable with its block-fronting and carved shells. Opposite: Martha Washington chair in subtle pink stripe is one of three Federal pieces in collection.







NATIONAL TREASURES

The graceful solidity of Duncan Phyfe, Queen Anne, Chippendale, and early Federal freshened by flowers, sisal floor, and a surprising color note



Winterthur and Kindel chose to reproduce 18 pieces of furniture that would compose well in a living room and a dining room: not in "sets" but in a small progression of formal styles that might have appeared gradually in the history of a real family. Thus the dining table, above, in Duncan Phyfe style, the dining chairs in two different Queen Anne designs, the inlaid sideboard, left, based on an 1800 South Carolina Federal piece. Wall and curtain fabric is Stroheim & Romann's Ch'ien Lung, from a Winterthur original.

Interior designer Mario Buatta, who was chosen by Winterthur to create the reproductions gallery at the museum, incorporated most of the 18 new Winterthur-Kindel pieces into two rooms in this New York town house and used some of the owner's furnishings in his plan as well. In the living room, Buatta, known for his graceful way with tradition, first attended to the setting, glazing the walls a strawberry-cream color and marbelizing the baseboards. He slipcovered existing seating in fabrics by Stroheim & Romann, the firm that is making all the fabric for the furniture program, and chose an antique petit-point rug. At the windows he hung floor-length curtains made of the stripe that appears on the lolling chair, with a 2-inch inner cuff cut on the bias. "The reproductions suit this old-fashioned space. Mixed with actual antiques, they already look old, and time will give them a wonderful patina," Buatta says.

Country Classic Meets Modern Art

Two divergent styles brought together with surprising harmony

One problem faced by collectors of contemporary art—which by its nature is visually unfamiliar—is how to display it at home. For many years the safe response was to duplicate the atmosphere of a gallery: white walls, neutral floor coverings, and recessive furniture. But now many collectors are finding that it is possible to have their art and see it, too, without resorting to blank backgrounds and minimal furnishings. Anne and J. Patrick Lannan Jr. have integrated their collection of works by young American artists and craftsmen with remarkable skill into their California house, a traditional, country-style structure with wood beams, plank floors, and low ceilings, the kind of space that would have been shunned by "serious" collectors of modern art 20 years ago. But the Lannans' thoughtful placement of objects ranging in scale from the intimate to the monumental allows the art and the interior design to coexist with complete sympathy.



In a new addition to the Lannan house, right, by architect Richard L. Mar[illegible] the [illegible] of country antiques complements a painting by [illegible] over the fireplace.



ilomb

Dark wood and white walls create a strong framework for works of art



The Lannans asked their designer, Karin Blake, for a scheme emphasizing simplicity, straight lines, and serenity. She provided just those qualities while avoiding a fourth characteristic that can easily become their by-product: severity. The relatively small rooms have been clarified rather than neutralized by her limited use of color and materials, and are noteworthy for their absence of clutter. Visual attention is focused on the two collections—the art and the Lannans' American, English, and French country antiques—that occupy contiguous but never competitive spaces. Each object is given sufficient room in which to be appreciated individually as well as to be seen as part of a well-thought-out whole.

David Glomb

The entry hall, above, follows the simple design formula. To the right of the doorway, a work by John Altoon; to left, one by Charles Christopher Hill.



In the living room, above, a diamond-paned bay window and curving beams are reminiscent of an English country cottage, but white upholstery fabrics and curtainless windows give a refreshingly contemporary feeling. Flanking bay window are pieces by Tom Wudl (left) and Gloria Kisch (right); above mantel, a work by Nancy Genn. Right: Red-painted Early American footbath sits atop antique American chest.





In the dining room, above, the walls are covered above the wooden dado with a textured, linenlike fabric that provides a good background for the large painted wall hanging by Jack Barth. In this spare but not austere setting, the sculptural qualities of the 18th-century brass chandelier, country Chippendale chairs, and table are subtly accentuated.



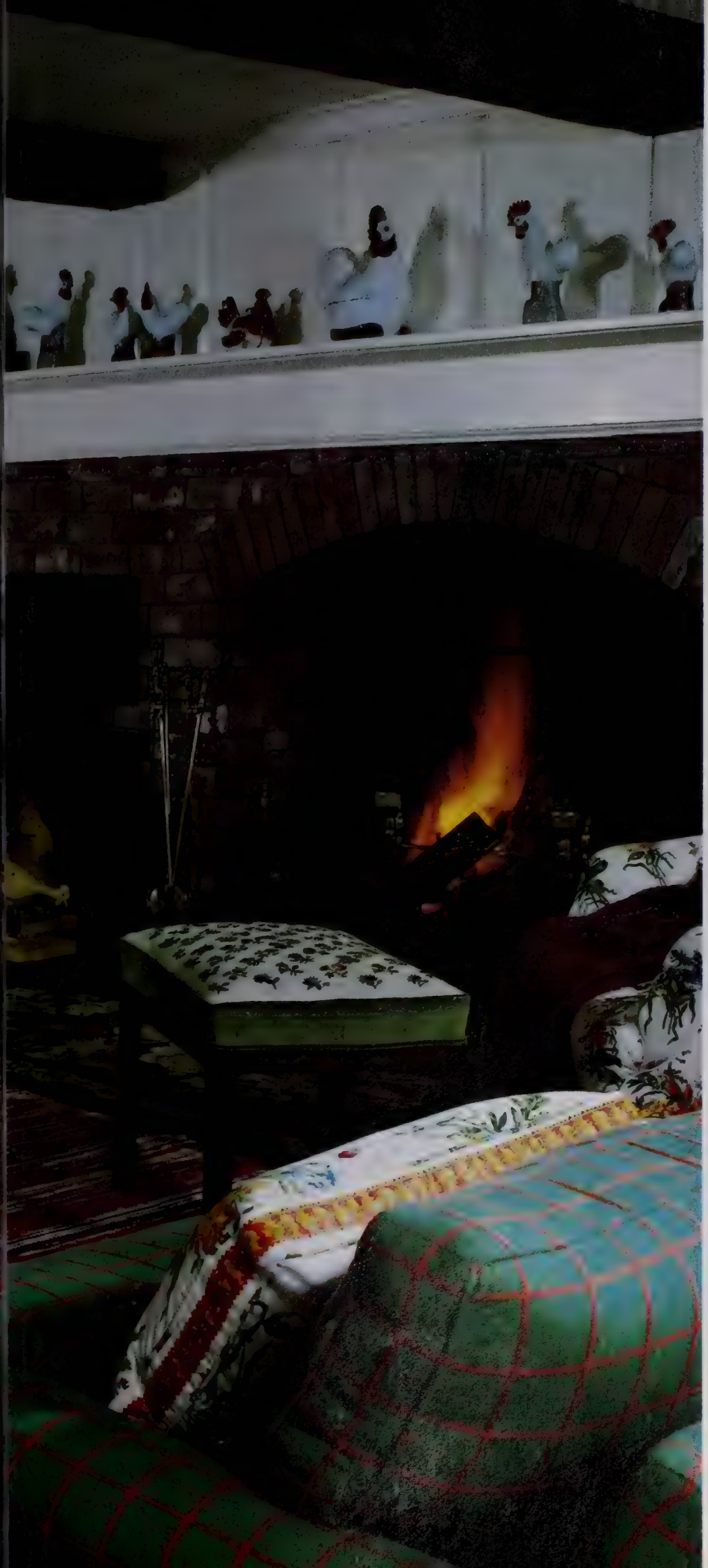
Large-scale art with bold lines gives the walls a dynamic character

Left: *A painted acrylic wall hanging by Peter Alexander adds to the architectural interest of a corner of the living room. Atop antique chest is an artglass teapot by Richard Marquis, on wall above it a watercolor by Ron Davis.*
Below: *A shaped canvas by Tamara Melchor is hung beneath the protective overhang of the veranda.*

Juxtaposing the art of one period with the furniture of another can be tricky, but if successful, the rewards can be considerable. Though the basic components of the Lannans' pairing aren't startling—their art and furniture correspond to well-established current tastes—the outcome is impressive for its individuality and for the way in which it prompts us to look at both the furniture and art in the fresh light of an unexpected conjunction. The straightforward assurance of the unsophisticated folk furniture gives the art a context that enhances it much more than a slick contemporary interior might. □ *By Martin Filler. Editor: Joyce MacRae*




DECORATI
AMERICAN ST



A FRESH BREATH OF TRADITION

Cozy decorating enhances the romance of a rambling country cottage

Picture a casual family place full of children, dogs, and weekend guests, and you'll have an accurate idea of the pace and pleasures of this charming 18th-century-inspired house. It's home for Missy Weston and her family and friends, whose nonstop activities simply enhance the house's splendid country-born atmosphere. "In fact, the more the house is lived in," she says, "the better it looks!"

Decorator George Clarkson gave a welcoming air to all the rooms, and he gives full credit to the house, and Missy herself, for his inspiration. "The minute I walked in," relates Clarkson, "I picked up on the old-fashioned flavor—the house is almost tavernlike, with low ceilings, plank walls and floors, the old fireplace. What could be more natural here than chintz and rag rugs, with pretty collections everywhere? Missy gave me ideas, too, just by being herself. She's honest, direct, feminine—and the house is that way, too.

Because the living room had a lot going on already—beams, fireplace, paneling—Clarkson chose to paint the walls white "rather than adding more distraction with a color," letting the flowered chintz be the focus. By cutting off one of the fabric's double borders, Clarkson made a simple valance that dresses the window without blocking any light.

The living room, left. To give the 40-year-old structure a sense of 18th-century authenticity, old beams, floorboards, and fireplace fittings were used in the construction.

Feliciano

A FRESH BREATH OF TRADITION

Opening up the small spaces and warming up larger ones give a natural, lived-in look to every room



Feliciano

When we moved here three years ago, the house felt very tiny," recalls Missy Weston. "I was used to the tall ceilings, French doors, and uncluttered look of my previous house, which Billy Baldwin decorated—so this was a real change for me. But now I wouldn't trade it for the world—I love its coziness and easy feeling. George Clarkson and I searched through boxes in the attic and brought out lots of lovely things I'd put away for years. The only new furniture we got were the little English tables and another sofa for the living room. Fabric and rugs really made most of the difference everywhere."

Clarkson adds that "the dining room was red when the Westons moved in, and we all loved it, and left it that way for months. But the effect was really too jarring with the white living room adjoining. The best solution was to paint the dining room white as well and give it its own country print—French strawberries—creating a smooth flow from room to room." To give the windows height, Clarkson hung the curtains from the ceiling, painting the rod to match the wall behind so it seems to disappear.

The bedroom, with three exposures and a fireplace, is full of light and warmth. To flatter the existing wallpaper, Clarkson chose a soft floral chintz for curtains, bedskirt, and upholstery, and used blue ruching as an edging. The upholstered headboard—a Clarkson trademark—gives Missy a comfortable backrest when she's reading or doing the paperwork that often gets spread over the bed. Through the windows, there's a view of the backyard pool. See Shopping Information. □ *By Mary Seehafer. Editor: Joyce Mac Rae*



Top: *Dining room's bay window is a perfect spot for displaying a silver collection. In the bedroom,* above, *flourishes a garden of flower prints.*



Above: *At the opposite end of the bedroom, family treasures from Missy Weston's mother: Battersea boxes, china candlesticks, a miniature English armchair.*



THE YOUNG

Joshua Greene





OLLECTORS

y Elaine Greene

Museums are not vying for their collections and they do not make the newspapers as top bidders in record auction sales. But their joy in the objects they acquire and their absorption in their chosen areas of design measure up to any world-famous collector's. These are young people who live closely with their prized possessions; indeed, Peter Obletz spends part of the year living *in* one of the vintage railroad cars he devotes his boundless energy to.

A passionate interest impels these collectors to study and search, and lacking the unlimited funds of the great collectors, each has developed ways to finance and pace the accumulation of pieces. None seems to be afflicted with greed; each collection is lean and is choice in its area. Acquisitions are made so slowly and thoughtfully that a story can be told about the where, when, and how of every one: stories that are personal, quirky, and adventurous.

Barbara and Edward chholz, opposite above, live in St. Louis h their collection of folk art and 18th-tury American antiques.

Stephen Drucker, opposite, nishes his apartment in a New York Deco building with Art Deco niture, accessories, memorabilia.

Peter Obletz, above, lects, rehabilitates, lives in, travels on, l is devoted to his pair of dining s from two famous rail lines.



Joshua Greene

When Peter Obletz serves dinner in his 20th Century diner, the china, flatware, napkin holders, and serving pieces are those a 1947 traveler would have used. The car retains original leather banquettes, plastic laminate tables, wood paneling, Venetian blinds, geometric carpet.

"A desire to tinker with trains has brought me into politics, finance, and high adventure"

THE YOUNG COLLECTORS

Peter Obletz is a man friends tell stori about: How last summer after finishin dinner with a companion in a local greas spoon Peter went into the kitchen an bought his companion's plate. (He ha filled five four-drawer steel filing cabine with vintage railroad and restaurant ch na.) How Peter found three broken-dow dryers in the street and turned them int one that works. How he helped pay for hi master's degree by fixing up semi-wrecke exotic cars to sell, working on the street i full view of prospective buyers. But since the late 1970s th major Obletz topic has been trains.

By then, Peter, a Buffalo native with a graduate degre in arts administration from the Yale School of Drama, wa in New York managing several dance companies at onc and directing an arts foundation. He had also produce three seasons of *Sweet 14*—outdoor summer concerts i Union Square. He is still in arts management, about quarter of his time. While "looking over shoulders" o Union Square, Peter found himself working with the Me ropolitan Transportation Authority to set guidelines fc upgraded concessions in the subway station serving th square. This led to a steady fee-basis job with the MTA– another chunk of his time, maybe half. The rest is taken u by trains.

"I got into the world of trains when I learned, one, tha there is such a thing as a privately owned railroad car [h is now a director of the American Association of Privat Railroad Car Owners] and, two, that Amtrak was sellin surplus equipment." Peter found a retired New York Cer tral car inspector and hired him to travel to Indiana, wher the equipment sat, to choose the best dining car. "I hav always loved eating on trains." Peter averaged the scra value of the car and the inspector's estimate of its worth then subtracted 10 percent. His $2,369 bid got him a 195 diner built for the Santa Fe Chief.

The sleek, 85-foot-long car (see page 91) includes counter seating 12, a kitchen with woodstove and charcoa grill, and a sardine-can of an employee dormitory that Pe ter remodeled as his summer residence. He soon added second car, a 1947 diner from the 20th Century Limite (detail, *left*). It seats 64 and has often done so in the pas three years when, to support his expensive hobby, Pete rented out the cars and his china for corporate parties.

From 1979 until March of this year, Peter and his train lived happily in the freight yards at 30th Street under Elev enth Avenue in Manhattan. He persuaded Pullman to fin and send him the original blueprints on the Santa Fe car s he could repair all the pipes, which had burst one Indian winter. He installed AC electrical service, restored surface inside and outside, and rehabilitated a derelict cashier office in the yard so he could spend his winters there. I his spare time, he invented the new and thriving 20th Cer tury Rail-Tours, luxury transcontinental train trips spor sored by American Express.

This past March the yard changed hands and Peter lo his track. Hitching a ride on a Conrail freight, he threw three-day party trip to a New Jersey yard via Albany where freights may cross the Hudson. The cars await Pe ter's next rail adventure.

As we go to press, he is deeply involved in the restora tion of a town house with no floors or stairs and is in th thick of a battle against real-estate developers to save th old elevated West Side Rail Line between 30th Street an Greenwich Village. Peter has big commuter/industrial amusement/parkland ideas for the line; the mayor i "thinking about it." Meanwhile, his newly founded Wes Side Rail Line Development Foundation prints beautifu brochures, and lobbies at City Hall and in the factories an the neighborhoods along the right-of-way.

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A NEW TWIST ON THE AMERICAN FARMHOUSE

A sculptor's small corner of the world

No one could accuse sculptor David Barr of thinking small. He is now at work on "the world's largest sculpture using the least amount of material"—a conceptual art project in which an imaginary tetrahedron within the earth is implied by stone corners he has placed on Easter Island, Greenland, and South Africa, the fourth to be placed on New Guinea. He recently completed a somewhat smaller sculpture, however, a house he built himself in suburban Detroit to the designs of a friend, architect Laurence Booth. Drawing on the traditions of vernacular American house architecture, Booth gave the floor plan of the wood-frame structure a subtle but arresting twist, just off-center instead of square-on. It is a surprising but sympathetic gesture in keeping with Barr's particular interest in art that starts with the familiar and moves into the unexpected.



Looking like a Midwestern farmhouse lifted by a cyclone and then set back down a bit askew, the Barr house contrasts familiar architectural forms—pitched roof, front and back porches—and modest building materials—buttercup-yellow wood siding, red-painted corrugated-metal roofing—with a startling configuration that [illegible] sculptures on the lawn are by the owner.

Henry M. Bowles Jr



As in a European villa, the main living floor of the Barr house is on the second story, with bedrooms on ground level. Decks, below, provide views of the surrounding landscape, kept appealingly open, right.

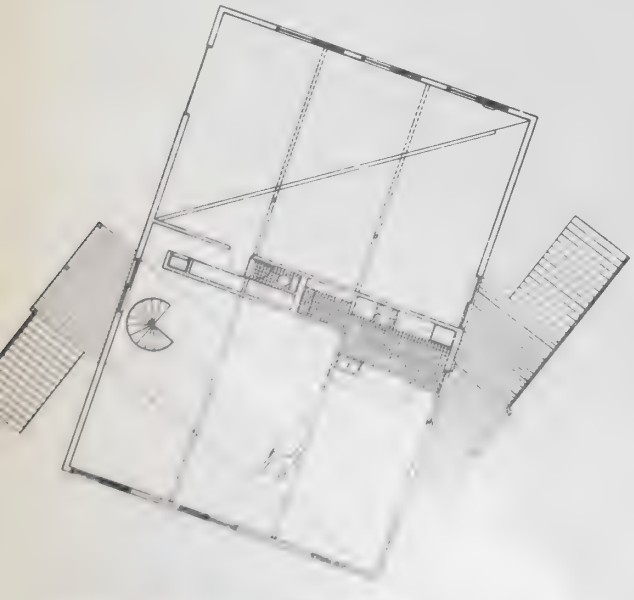




A NEW TWIST ON THE AMERICAN FARMHOUSE

Finally, after 10 years of "gentle discussions" about the desi of a new house, Laurence Booth and David Barr struck deal: The architect would provide the plans in return f sculptures by the artist, who would in turn act as his ov contractor and build the house himself. Not surprisingly, t finished product is as meticulously crafted as Barr's ov works of art. But the interiors, contrary to the house's exte or, are not exercises in nostalgia, and have a cosmopolitan as unexpected as the unusual floor plan. Barr's eclectic tas which embraces American quilts, African art, and mode furniture with a pronounced sculptural feeling, creates an u bane atmosphere heightened by his careful placement of ea object within the clean, clearly defined spaces. In the end bo Booth and Barr took on aspects of each other's medium create an appropriately evocative home for an artist. It wa true meeting of minds—and of eyes. See Building Facts. □

By Martin Filler. Editor: Elizabeth Sverbeyeff Byron



Second floor plan, above, [illegible] diagonal axis that divides the house between studio and office in one half, living areas in the other.



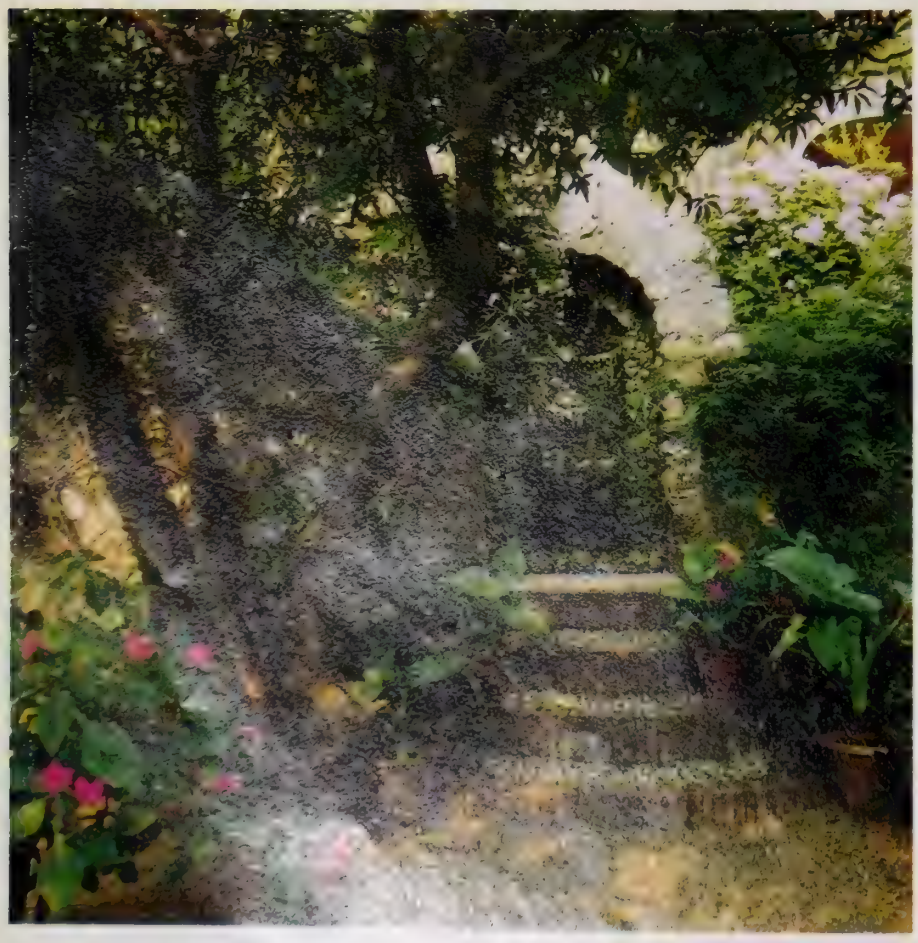
Unlike the almost folksy exterior, the interiors are cool and sophisti ed. Gray-painted sheet-metal fireplace in living room, right, has s Art Deco lines accentuated by bent-tube chairs, asymmetrically pl Dan tribal mask on pedestal. Dining room, above, leads to both and kitchen. Construction on wall at right by David Barr.

Henry M. Bowl



The TENDING of a TIME-HONORED GARDEN

High in a hillside village above the Riviera is a tiered slope of formal gardens whose rich past encompasses five centuries. Rising to a height of 800 feet and connected by shallow steps, hillside terraces lead up to the house in a classic Italian design. On each tier, however, the pattern is clearly of French origin: wide and narrow paths angle past and through circular and rectangular beds edged with evergreens. Fountains set into niches and grottoes mimic the soft patter of feet on the winding streets of the village just over the garden walls. Like an open-air theater, a loggia with a veil of jasmine opens onto the uppermost parterre, where seasonal colors form an embroidery on the backdrop of distant vistas. And with an everpresent view of the Mediterranean comes a sense of spaciousness within each of the three intimate gardens. Respecting the past, while keeping the future in mind, the owners collect seeds from plants with cherished colors and fragrance at each season's end. Next year they will put the seeds back into the ground, keeping the gardens as they should be—decked in glory.



A view from the loggia, right, [illegible]ning white gravel highlights boxwood-edged beds brimming with springtime co[illegible] and impatiens.
Above: "Shell mask" fountain set in a niche at landing just below upper level.

Henry Clarke





TIME-HONORED GARDEN



In the 16th century, these gardens became part of the ramparts of the village, which then belonged to Italy. For most of the 17th and 18th centuries, one aristocratic family leased the land to tenant farmers for raising needed crops. Shortly before the French Revolution, a religious order called the Black Penitents used the hillside to grow vegetables and fruit to feed the poor and sick they cared for in the house. For over a hundred years after the revolution, the gardens remained virtually neglected. In the 1940s, the present owners found a hillside gone wild. But the formal gardens were only hidden, not destroyed, and the owners gradually, gently uncovered them.

Today, the beds are filled with plants brought back from various corners of the world. Ancient citrus trees laden with fruit and fragrance shade parterres and walkways; broad banisters of spectacular stairways are draped with roses and sweet-smelling vines; each terrace holds elegant old ornaments. These, and the stunning blue skies and distant views of the Mediterranean make a garden that flourishes with the best of the past and the present. □ *By Margaret McQuade. Editor: Susan Littlefield*



Left: *A sun-warmed pool with an all-encompassing view of the Mediterranean.* Top: *A loggia used often for dining gardenside.* Above: *Citrus and oleander canopy a garden adorned with olive-oil urn from Provence.*

Henry Clarke





A ONE-OF-A-KIND WONDER

After standing virtually unnoticed for almost 300 years, the Morgan Log House, a unique historic treasure, was almost lost to developers. Now it is a museum that adds a new dimension to the history of colonial America



The Morgan Log House, left, built in 1695, is a 10-room building still standing as a result of the quality workmanship supervised by the Morgan family. Logs of red oak and pine were carefully squared off, then placed together with mortar and rocks that served both decorative and construction purposes. The pent-eave, which surrounds the building, has kept the house from water damage for centuries. Door detail, above, shows unusual mortar, stone, and log pattern. Raised chevron design on the door also protects surface from water.

Horst













From fine linens to imported furniture to servants, the trappings of the Morgans' life were quite different from those we associate with American pioneers. Today, their house has been restored and furnished with 18th-century antiques, and research into their Welsh background continues



The Board of Supervisors of the township of Towamencin, Pennsylvania, voted in 1967 to condemn a "tumbling-down eyesore." Fortunately for American architectural history, this came to the attention of local historians, who identified the building as a medieval-style log house almost 300 years old. And so the Morgan Log House began its journey out of obscurity.

Restoration of the Morgan Log House began with the removal of a porch and extra plaster. Soon researchers realized that 90 percent of the 26-by-45-foot house was original. The house's longevity was primarily a result of very careful log construction. Unlike the crossed logs in a Lincoln Log cabin, each log in the Morgan House was squared off before being mortared with stones in a diagonal pattern.

The shape of the house differed dramatically from the conventional square form. The Morgan House was H-shaped, and this created a dining-hall area similar to those found in Welsh castles.

Many of the features can be traced to the Welsh background of the house's builder—Edward Morgan. Morgan, a wool exporter, was the son of the last Baronet of Llantarnum and came to Pennsylvania in 1683. Little is known of the life of the Morgans other than that they established an upper-class lifestyle in the new land. Ironically, one of the Morgans' grandchildren was to become a quintessential pioneer—Daniel Boone.

The Morgan House was inhabited until 1965. When it was decided that the house would be restored, the Towamencin Historical Society was founded by Dr. John B. Jacobs M.D. to support the process, and the house was added to the National Register of Historic Places. Under the curator's careful eye, the house has been furnished with 18th-century antiques from the Philadelphia Museum of Art, the Dietrich Foundation, and the Finkelstein Collection.

The house is open by appointment. Call 215-368-2480 or write Towamencin Historical Society, Box 261, Kulpsville, Pa. 19443. □ *By Gabrielle Winkel. Editor: Babs Simpson*

Focal point of living room, above left, *is a William and Mary desk, topped with a tea caddy inlaid with mother-of-pearl. Wrought-iron candlestand.*

Multipurpose hearth in dining hall, below left, *has many of the original beams and latches. Youth chair on left, early 18th century.*

Medieval slanted window jambs in the master bedchamber, above right, *allow maximum sunlight.*

Pewter cupboard, circa 1725, below right, *faces hearth.* Above: *Mid-18th-century child's rocker.*

Horst

THE WELL-CRAFTED KITCHEN



a California couple turns a small, nonfunctional kitchen into an airy room fit for a gourmet cook

By the '80s, Richard and Tatwina Lee's house in Northern California had fallen behind the times. "It was a typical '50s remodeled house," says decorator/designer Gerry Roy, "with a kitchen, pantry, hallway, and breakfast room that were all too small and dark." Gerry Roy and Paul Pilgrim, of Pilgrim/Roy Antiques & Interiors, set about updating the space by knocking out walls and adding French doors and a deck off the informal dining area to bring more light and fresh air into the house. "Before they got started, the kitchen was totally unusable," says Mrs. Lee. "It was built for servants to work in—without enjoying it."



Russell MacMaster

Right: *Reproduction Shaker stools at the [illegible] island, surrounded by colorful Pennsylvania Dutch rugs [illegible]. Mrs. Lee prepares sea bass with dried black mushrooms and dried [illegible].*



Below, *Elegant ... look almost pure Sh... splined wood detail... doors raised to the*



When choosing equipment for her kitchen, below, Mrs. Lee wanted a professional gas cooktop for the quick, intense heat needed in Chinese cooking and electric ovens with even heat for baking. Cookware is easily accessible over range.



THE WELL-CRAFTED KITCHEN

Chinese and Early American antiques—one of the surprising combinations that make this a "just-right" room



Unique storage, above and below, keeps pot lids, baking pans, and sharp knives all neatly arranged and out of the way of the cook.





Russell MacMasters

Naturally Mrs. Lee's love of cooking was a strong consideration in the remodeling project. She spends "a great deal of time in the kitchen," and with this in mind, Pilgrim/Roy designed the room in the shape of a triangle so Mrs. Lee could move about freely with no unnecessary steps. Long marble countertops and the island are perfect surfaces for rolling out doughs for baking, and they afford ample space to prepare her Chinese specialties. "I now feel at ease in my kitchen cooking alone, or with family around me, or when I'm doing cooking demonstrations for 20, even when I'm preparing food for 60," says Mrs. Lee.



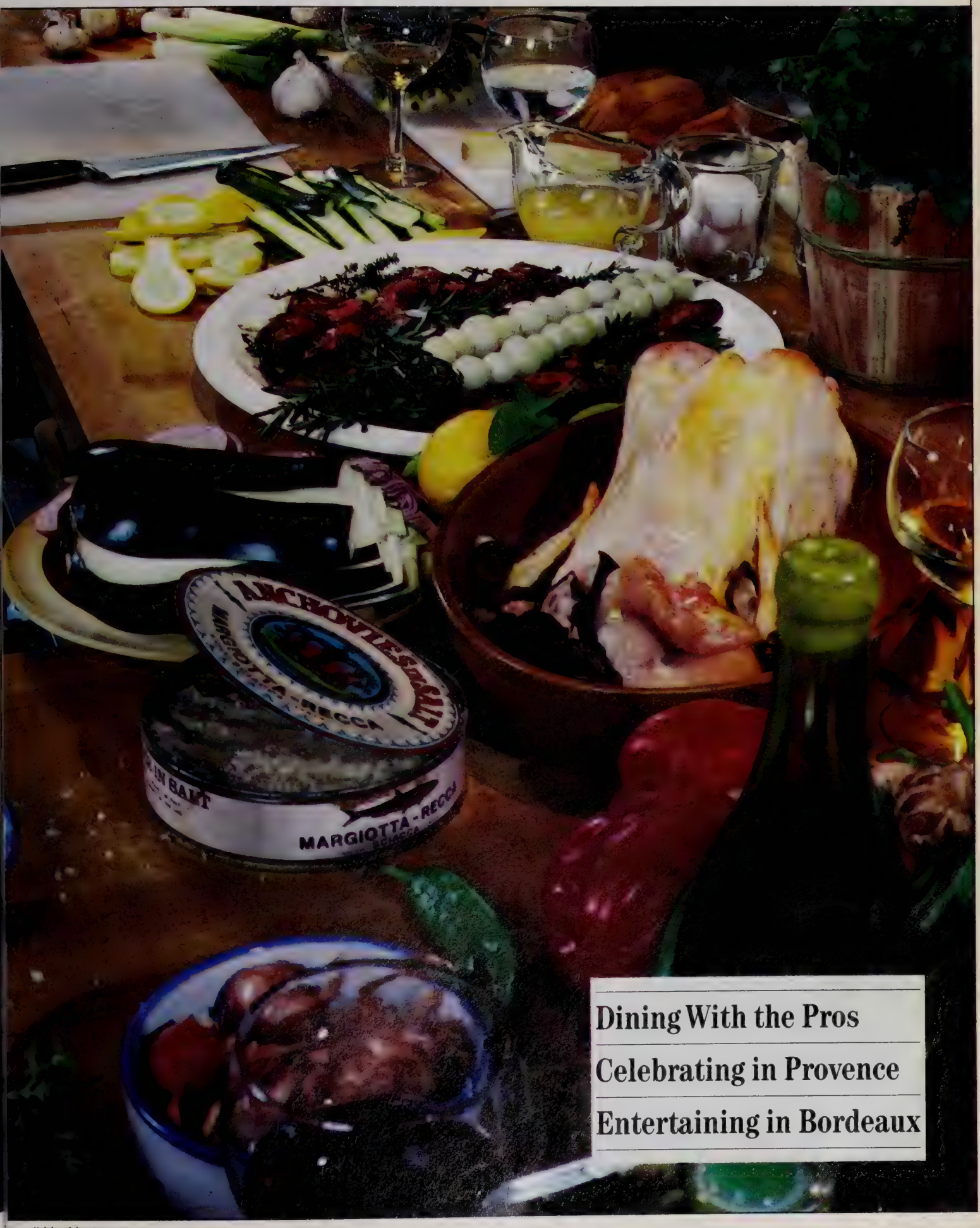
Above: *Antiques abound in this handsome dining area. Eighteenth-century items include the woodburning stove, desk chair, and hooked rug under the tea table. Beautiful cherry cupboards house collections of Bennington pottery and Pennsylvania redware.*

Although they succeeded in giving the kitchen a whole new look, Pilgrim and Roy were careful in the process to match certain existing elements—the cherrywood, the oak flooring, and especially the warm family feeling of the rest of the Lees' house. When it came to the decorating, Tatwina Lee risked mingling old Chinese with Early American furnishings and proved that the most marvelous mix is often created from unexpected ingredients. "The combination may sound strange, but visually the pieces work well side by side—they actually have a similarity of line," says Mrs. Lee of her parallel collections. Her successful pairings include ceramic Oriental cookware displayed with wooden New England trade signs from about 1860, and Chinese-lattice-design leaded windows in the dining area surrounding a set of four signed Birdcage Windsor chairs (circa 1820) and a Shaker-style table.

The new kitchen and enlarged dining area flow naturally into the older part of the house, and their open, airy feeling draws family and friends together often to enjoy informal meals. "I never had a kitchen that was just right," says Mrs. Lee, "until now." □ *By Emily Walzer. Editor: Barbara Portsch*


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HOUSE & GARDEN · WINE & FOOD



Dining With the Pros

Celebrating in Provence

Entertaining in Bordeaux

ussell MacMasters

FOUR GREAT COOKS,

Photographers Russell MacMasters and John Vaughan in San Francisco number many professional cooks among their friends and often invite a few of them over to cook. Recently Cecilia Chiang, Marion Cunningham, Jeremiah Tower, and Alice Waters got together at the studio, and each guest prepared a course. Russell, no slouch in the kitchen himself, relishes "serving as *sous*-chef to professionals, seeing subtleties of technique cookbooks rarely cover." Jeremiah acted as coordinator, seeing that the courses added up to a harmonious meal and plotting out who would be doing what-where-when. He relayed the menu to Russell and John (seen at right on Cecilia Chiang's left and right, respectively), who supplied *simpáticos* California wines. The hosts put as much preparation into the setting as their guests put into their cooking—low lights (Russell is also a lighting designer), lots of flowers, and rhythm-and-blues music. Says Russell: "Even a small dinner party deserves a bit of theater." Recipes, page 122.□ *By Margaret Morse. Editor: Marilyn Schafer*

With just one dish to make, each chef is both a star and a guest at the party



Above *In the kitchen, open* [illegible] *an Oriental accent.* Right *By the rosy glow of a pink* [illegible] *a toast to all.*



Russell MacMa[illegible]

NE GREAT MEAL





Jeremiah Tower of Santa Fe Bar & Grill makes accompaniment for lamb's kidneys.



Alice Waters of Chez Panisse serves lettuce vinaigrette with grilled goat cheeses.



Cecilia Chiang of The Mandarin Restaurant stir-fries Szechwan hot-pepper chicken.



Marion Cunningham updates an American classic: pineapple-papaya upside-down cake.

FEASTS FROM HIGH ABOVE THE RIVIERA

BY MIREILLE JOHNSTON



For a few months each summer, the French Riviera, this thin strip of shore along the Mediterranean Sea, becomes Inferno in Paradise, something between a freakish amusement park and a true land of enchantment. The tiny fishing villages, the plush marina of St. Jean Cap Ferrat, the narrow streets of Antibes, the pebbled beaches of Nice are suddenly invaded by a mad medley of mermaids and playboys of all nationalities, innocents abroad and hustlers of every shade. Alongside the busy natives trying to lead their ordinary lives, they parade, they observe each other, they photograph palm trees and flower markets, they visit chapels, they windsurf.

Yet just a few shrubs of mimosas, a few rows of eucalyptus trees away, there are jasmine bushes, orange groves, and winding roads. There are wild genista and deep gorges. Higher still and only one hour from the sound and the fury of the seashore, the air is light and crisp and all is quiet.

The river valleys Loup, Var, Tinée, Vésubie, which connect the sea to the low Alps, are cut by narrow lanes zigzagging up the hillside. Here the sea breeze mingles with the mountain wind, the *tramontane,* over the terraces of lavender. And 2,000 feet above sea level, tightly gathered on the top of high peaks and hillocks, clinging to the steep mountainside, the "perched villages" rest like plump birds. They have evocative names—Gourdon, Cabris, Gattières, Roure, Caussols—that speak of wind and rocks, goats and waterfalls.

IN SUMMER, LIFE ABOUNDS IN THE "PERCHED VILLAGES"

These villages, built on crests meant to resist pirates and invaders, have endured since the Middle Ages, and they are now the true conservatory of tradition for the Riviera. Their narrow streets wind across the village, they run under arcades and arched alleyways, by a moss-covered fountain, they end in wide stairs in front of the Épicerie-dépot, the general store where lavender extract, honey, cooking-gas bottles, goat cheese, and papers are sold.

The tall houses wind up in concentric circles, like snail shells, or they stretch along the ridge of a hill like sleepy lizards. Their high and narrow windows open south to gather all the sun they can. The *sechoirs* on the top floor are opened to the sun and the wind, filled with figs and walnuts drying on wooden grids like squirrels' treasures for the winter.

Life in these eagle's nest–like villages is regulated by the [illegible] and demands of each season. Everyone is involved in the [illegible] hard work, plowing and harvesting on the steep slopes [illegible] terraced fields. Storms and winds can be hard, winters [illegible] and lonely because these villages, once used as forts,

The food of the regio[illegible] is the centerpiece of the festin *in honor of local patron saints, which lasts two, three, or four days and nights.*



Henry Wolfe

relays, and meeting places, were left out of the newer network of roads.

So when fall comes, flocks of sheep, beehives, school children, and vacationers migrate down toward the lowlands. Often part of the population is likely to follow them. During winter months some of the villages remain totally empty except for a couple of stubborn shepherds and their dogs.

Saint Jean's Day, the first day of summer, announces the return of life in the "perched villages." From June to September it is celebrated by festivities of all sorts, and the mountainside is exuberantly crowded by the *festin* honoring the villages' patron saints.

It will last two, three, or four days and nights, blending religious and pagan rituals in a traditional pattern. All works—the distillation of lavender, the making of chestnut-wrapped goat cheese, the care of beehives—will stop and all attention will be given to the proper celebration Sainte Marguerite and Saint Pierre deserve.

After Morning Mass, which is celebrated in the open, the Committee of Festivities pins blue, red, and white rosettes on everybody's chests; the mayor has prepared a speech and the schoolchildren a song. Drinks are offered to the entire population. Serenades are given to the most important members of the village. A small brass band usually plays a few tonic and familiar tunes and everybody clinks glasses and exchanges sunny wishes under the striped tent.

Friends and relatives come to share the common meal. This traditional lunch is served on the square to the whole village and to its guests. *(Continued on page 125)*

The celebrations always include aïoli monstre, *great platters of fish, vegetables, boiled eggs, and silky golden* aïoli *sauce. Vegetable tians are made up of zucchini and tomatoes, spinach and codfish or potatoes bathed in local olive oil and scented with local herbs. Homemade noodles are tossed with basil, or walnuts and garlic. The final treat is a basket of fritters flavored with orange flower water, bitter almond, or raisins, apples, and rum.*

DINING IN DINING OUT

EDITED BY CAROLE LALLI

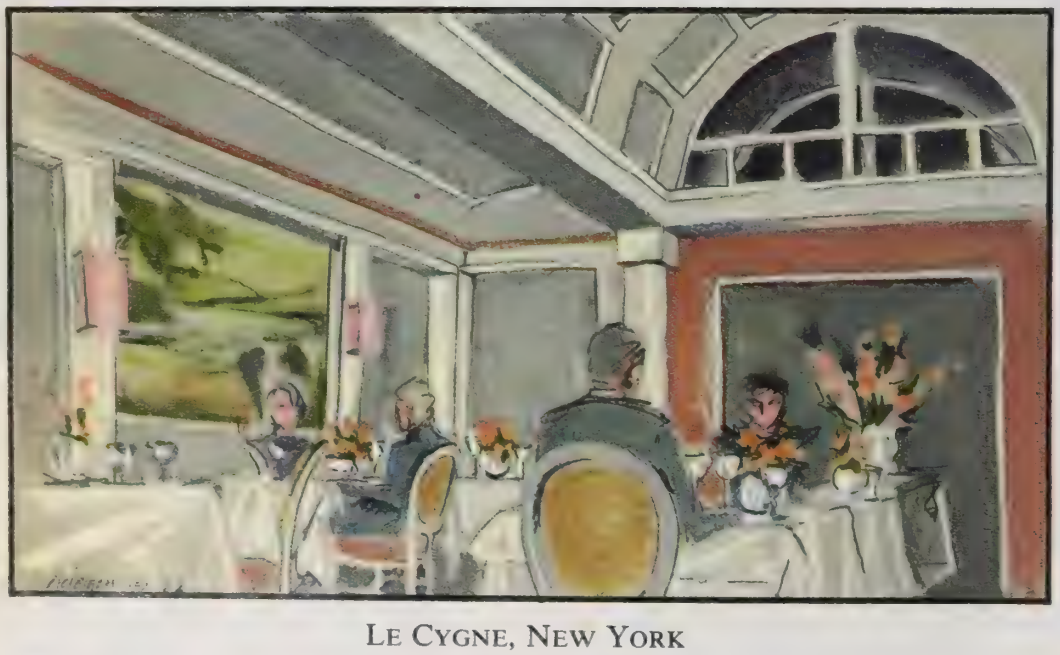
AQUACULTURE U.S.A.

At long last, you don't have to travel to France to feast on Belon oysters (the plump, meaty variety originally from Rieuc-sur-Belon, in southern Brittany). They are now being cultivated by Edward Meyer in Maine at Abandoned Farm, Inc., and transported to many of New York's finest restaurants and caterers by way of florist/food entrepeneur William Kind, who says he prefers Belons "raw—with a squeeze of fresh lemon and a dash of salt—I'm a purist!" *SALLY RIAN*

GUIDE AMERICAIN

Henri Gault and Christian Millau, famous in France for their snappy restaurant criticism, have published their first guide in English, *The Best of New York*. Highest marks—of a possible 20 points—go, not too surprisingly, to Lutéce (18), The Four Seasons and the Quilted Giraffe (both 17), and La Côte Basque (16). The pair seems to become distressed when they see 50-year-old businessmen out with women who appear to be their secretaries; they don't like Elaine's the restaurant or Elaine the person, and they suggest Café Geiger may be the world's worst restaurant. *C.L.*

THE RESTAURANT REPORT



LE CYGNE, NEW YORK

In its previous incarnation one door west of the present location, Le Cygne was decorated in a way that seemed almost deliberately undecorated, pleasant and comfortable, [illegible] unique; clearly, elegance was not [illegible]. The new place, which one likes [illegible] ing less than [illegible] Post-Modern [illegible] ture—a style [illegible] cases, simply [illegible] can expect to see [illegible] in the next year [illegible] been applied to two floors of a New York town house, and the result is one of the truly original restaurant spaces in the city.

Upstairs, stark white square columns set off soft gray recesses and vaulted ceilings; downstairs, shades of blue, white louvers, and inventive lighting produce a nautical effect. Throughout, dreamy landscapes in an impressionist style make a witty reference to the sort of art that [illegible]ly hangs in gilt [illegible] the banconventional French restaurants. Upstairs, if one is looking toward the upper portion of the double-height entrance and stairway, the view can be dramatic, but looking into the room can grow tedious. And the little vases of flowers on the comfortably spaced tables are neither interesting enough to complement the interior design, nor usually in good condition. At a dinner that in most cases costs upwards of $100 a person, one ought to be spared the sight of wilted flowers.

(Continued on page 162)

NEW BOOKS: THE HISTORY OF FOOD

It was the opinion of the Maréchal de Richelieu that "real gastronomical knowledge and, as a consequence, the science of the cook," went to pot, so to speak, following the death of Louis XV. On the other hand, Marie-Antoine Carême, a contemporary of Richelieu's, had almost nothing nice to say about the cuisine preceding his own time, and indeed, this is the point in time from which we date the development of modern cuisine. That development is the concern of the French historian Jean-François Revel, in *Culture and Cuisine* (Doubleday, $24.95). Revel has applied his passion for research to his personal interest in cuisine and produced a book that is at once scholarly, lively, and provocative.

The history of cuisine is, of course, much more than the mere recounting of food through the ages; it is, to Revel, the history of taste—in both senses of the word—as well, and therefore a far more complicated and elusive issue. Imagination, the stored memory of taste, is essential, but without a common experience, our perceptions are limited. So, we cannot know exactly what wine Apicius had in mind for a recipe for chicken, or how it tasted, even though it also called for leeks, coriander, and savory.

Culture and Cuisine* follows the evolution of peasant and "haute" cuisines in the West, particularly in France (the older Chinese cuisine is mentioned only in passing) from ancient times. Finally Revel comes around to the exciting late-18th century, when opinion and ideas were grafted to cuisine and gastronomy was born, and which also saw the rise of the middle class, bourgeoise cuisine and the restaurant; the early-19th century and cuisine "internationale"; and the contemporary return to nature. *C.L.

Stephen Kolk

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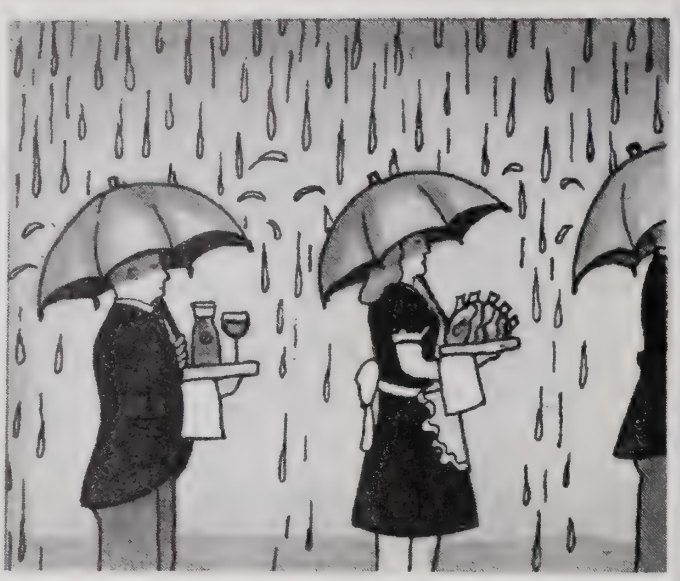
*The Henry Francis duPont Winterthur Museum. Wilmington, Delaware.

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At table in Bordeaux

Even the most eccentric hosts have a passion for wine in common



By Alexis Bespaloff

An acquaintance of mine who was a dinner guest at a château in the Médoc arrived as requested at eight o'clock, only to find that his host had decided not to serve the apéritif until the entire party of 16 was assembled. Despite the presence of 15 very thirsty guests, the champagne went unpoured until the last guest appeared at 8:45. Once the party sat down to dinner, they were served a number of splendid wines, but Bordeaux hospitality can sometimes be rather formal.

On the other hand, it can be charmingly casual, if not downright whimsical, as practiced by the late Raymond Dupin, proprietor of Château Grand-Puy-Lacoste.

The house itself was a shambles, with cases of wine piled everywhere and straw spread on the living room floor to cover the holes. Only the dining room, illuminated by a bare bulb hanging from the ceiling, was furnished. The dining table was spread with a beautiful cloth and fine silverware, and the guests covered their laps with enormous white linen napkins. Dupin, who died at the age of 85, allegedly from an excess of wild boar, usually served such simple foods as shad and leg of lamb, all perfectly cooked and accompanied by a remarkable succession of wines. One guest recalls being served five wines with the soup; another still talks of an evening that ended with an 1893 Grand-Puy-Lacoste and a magnum of 1865 Montrose. The kitchen was quite a distance from the dining room, and it was a tradition at the château that after every course, a different guest walked to the door and shouted "Antoinette!" bringing the housekeeper shuffling into the room.

The one invariable element of entertaining in Bordeaux is that the wines are always taken very seriously. Serving fine Bordeaux requires more attention on the part of host and guest alike than does young Beaujolais or an inexpensive jug wine, and the Bordelais, with their long tradition of entertaining at home, know how to organize a dinner around fine wines. Few of us have cellars that can match those of the leading Bordeaux château owners, but we all have occasion to serve a special bottle, and we can learn from the Bordelais about the partnering of food and wine, the sequence of wines, decanting and other aspects of service, and when to serve the unique sweet wines of Sauternes, among other points.

A number of château owners live at the property and entertain regularly, but curiously enough, several well-known châteaux are uninhabited, and used only for visitors. People are brought in to prepare and serve the meal and to cope with problems that those of us who entertain in our own homes do not have to face. At one, for example, small dinner parties are sometimes held in a specially furnished reception room. I noted that the servants bringing the food to the table seemed to be entering from the courtyard, and my host later confirmed that the kitchen was in another wing of the house. "But what happens when it rains?" I asked. "They walk from the kitchen to the dining room holding an umbrella over the food," he explained.

The Bordelais generally agree that the finer the wine, the simpler the food. At a recent lunch at Château Haut-Brion, the 1973 and 1957 were complemented by a simple roast chicken; at other Bordeaux dinners grilled beef or rack of lamb is often the main dish. This runs counter to the attitude of many wine lovers who organize wine and food dinners: they feel a special wine needs a complex dish to show it off. But a showy dish often contains a number of flavorful ingredients and may be accompanied by a rich sauce, all of which can detract from, rather than enhance, a mature and subtle red wine.

Not everyone agrees, of course. Christian Moueix, whose family owns a number of châteaux in St.-Emilion and Pomerol, including Pétrus, Trotanoy, and Magdelaine, serves beef or lamb with younger vintages but prefers the fuller flavor of game or more elaborate dishes with older wines. "As our wines mature," he says, "they take on certain spicy flavors and complex nuances, and I think simple foods are too neutral an accompaniment."

Another dissenter, with a special point of view, is Francis Garcia, the chef-owner of Clavel, one of Bordeaux's finest restaurants. "If we respect the wine, we can't cook," he says. "It's always *côte de boeuf* and *carré d'agneau.* What's more, our clients want to test the kitchen, so we can't give them grilled meat over and over." Yet Clavel has an extraordinary wine list, with over 400 selections. His solution is to create dishes that are original but whose flavors are subtle. "Just as you notice when a woman wears too much perfume, so you can be overwhelmed by too much of a particular herb or spice. You must leave the diner with a sense of mystery."

A dinner in Bordeaux almost always consists of a succession of wines. A first course of fish will be accompanied by a dry white Graves, or occasionally, a white Burgundy such as Chablis, Pouilly-Fuissé, or Meursault—the only moment during a meal when a Bordelais may be unfaithful to his region. As to the red wines that accompany the main dishes and cheese, the inviolate rule in Bordeaux is to progress from younger wines to older ones. An older wine is more delicate and fragile than a vigorous young one, but to the Bordeaux palate, the forthright quality of a young wine would be an anticlimax after the finesse and complexity of an older vintage. The trick is to introduce the older wines with younger ones that will not overpower them. The cellarmaster of Château Mouton Rothschild once said to me, "If the final wine were to be Mouton 1899, 1893, or 1870, I would suggest leading up to it with a 1924 or a 1918," but that bit of considered advice is, unfortunately, of no practical use to anyone but Baron Philippe de Rothschild, who owns the château and its remarkable cellar.

At some châteaux one is likely to drink wines only from the property; at

others, a variety of red Bordeaux are offered. Many château owners exchange wines with their neighbors or otherwise acquire a wide selection of labels, and it is considered a courteous gesture to offer a château owner who comes to dine one of his own wines. At Lafite, for example, they were once able to offer the owner of Ducru-Beaucaillou a bottle of his 1867, a wine he had, in fact, never tasted. At other times this gesture is performed with a certain dry malice. Ronald Barton recalls a dinner at Château Latour at which they served him a Léoville-Barton 1938, a rather poor year in Bordeaux, followed by a Latour 1928, a great year. And on one occasion Baron Philippe of Mouton-Rothschild served a 1964 Lafite-Rothschild to his cousins who own the latter property, accompanied by a dish that included curried rice, perhaps not the ideal accompaniment to a fine Bordeaux.

Serving a progression of increasingly older wines does pose a certain problem because the oldest wine may then be served with the cheese course. Red wine and cheese are considered an ideal match, but in reality, unless the wine is young and flavorful it may be overwhelmed by most cheeses. The Bordeaux solution is to favor the wine and to choose a mild cheese such as Gouda.

It's unusual to see a bottle of wine on a Bordeaux dining table—the wines are invariably decanted. Aesthetically, decanters look better on a candlelit table than do assorted bottles, but there's a practical reason as well. Older red wines contain sediment, and they must be decanted to separate the wine from its sediment. (At Lafite-Rothschild, where it is traditional to serve wines from bottles, not decanters, each wine is carefully decanted and then poured back into its original bottle, which has meanwhile been rinsed of sediment.)

Decanting a wine also aerates it, and most Bordelais believe that some aeration will develop a wine's bouquet and taste. An exception is very old wines, which are so fragile that too much exposure to air may diminish their remaining qualities. Such wines should be decanted at the last minute. Jean-Paul Gardère, director of Château Latour, says, "If you decant a wine too soon, all you have is a souvenir, not a wine. If you think a wine you are about to serve needs more time, just pour it into glasses and talk to your guests—soon the wine will talk to you."

Bordeaux produces the most famous of all sweet wines, Sauternes, but the Bordelais are not agreed about when to serve it. Some still continue the tradition of serving Sauternes and foie gras at the beginning of the meal. "People are hungry and a combination like this makes a wonderful start," is the way one host put it. Others are afraid that

Continued on the next page





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GOOD SPIRITS

continued from preceding page

the richness of the Sauternes will diminish the red wines that follow, and prefer to serve it in its usual place, at the end of the meal. But the Sauternes producers themselves feel that their wine should not be served with a sweet dessert because it will rob the wine of its own honeyed lusciousness. It's true that if you sip a Sauternes after a bite of dessert the wine will seem thinner and drier. One solution is to serve Sauternes with Roquefort—just as the richness of foie gras complements the richness of Sauternes, so the contrast between the tangy, slightly salty cheese seems to emphasize the wine's sweetness and intensity of flavor. Another possibility is to serve a glass of Sauternes *instead* of dessert, rather than with it.

Bordeaux hospitality is legendary and old bottles are generously shared with visitors, but there are limits. One story I heard several times concerned an English journalist who was being shown around a château's cellars by its owner late one morning. "Is there anything you'd like to try?" asked the proprietor.

"Well," said the journalist, "I've never had the 1894."

The proprietor clapped him genially on the back and said, "That's not a luncheon wine, old boy."□

ONE GREAT MEAL

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■ CECILIA CHIANG'S
HOT PEPPER CHICKEN

Cecilia Chiang is the owner of The Mandarin Restaurant in San Francisco and Los Angeles, and author of *The Mandarin Way* (Little, Brown, 1974).

2 tablespoons peanut oil
2 slices fresh ginger, minced
5–7 dried red chili peppers, finely diced
1½ pounds chicken breasts, skinned, boned, and diced into ¾-inch pieces
Rice wine or dry sherry
½ teaspoon salt
1 green pepper, cut into 1-inch dice
1 red pepper, cut into 1-inch dice (if unavailable, substitute green pepper)
½ cup bamboo shoots, diced
¼ cup chicken stock or water (optional)
1 tablespoon cornstarch, dissolved in a little cold water (optional)
1½ tablespoons soy sauce

Heat oil in a wok or large skillet over high heat. Add ginger, chili peppers, then the chicken, and stir fry 2 minutes. Add a splash of rice wine, salt, green and red peppers, and bamboo shoots. Sauté briefly. Add stock and dissolved cornstarch. Add soy sauce and stir-fry for a few minutes un-

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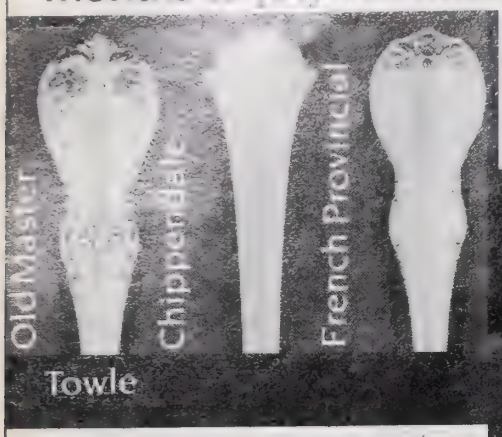
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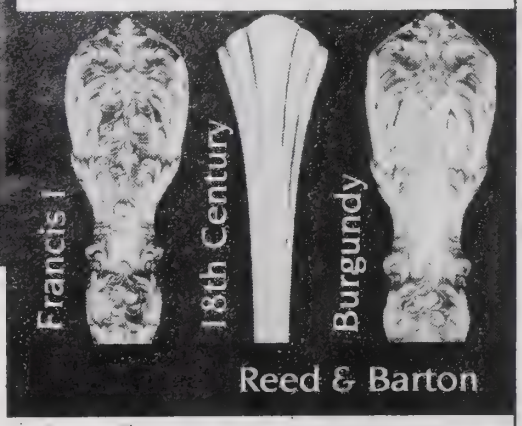
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ONE GREAT MEAL

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til the peppers are tender-crisp and the liquid in the wok has evaporated. Serves 4 with other dishes; 2 as a main course.

■ JEREMIAH TOWER'S BROILED LAMB'S KIDNEYS WITH MARINATED VEGETABLES

Jeremiah Tower is the chef and co-owner of The Santa Fe Bar & Grill in Berkeley, California, and consultant for The Balboa Café, San Francisco, and for Time/Life's Good Cook Series.

3 zucchini, cut into ⅜-inch lengthwise slices
3 yellow crookneck squash, cut into ⅜-inch lengthwise slices
2 medium-sized unpeeled eggplants, cut into lengthwise quarters
16 leeks, trimmed
20 small white onions, peeled
2 pounds lamb's kidneys, trimmed of fat
Fresh rosemary branches (or use metal or bamboo skewers)
2 large red onions, thinly sliced
Juice of 1 lemon
Good-quality olive oil
Freshly ground pepper
1 tin anchovies, drained, rinsed, and filleted

Blanch the zucchini, squash, and eggplant in separate pots of boiling salted water until just barely tender. Drain thoroughly. Slit the green part of the leeks lengthwise and wash thoroughly. Simmer leeks in water to cover in a flameproof casserole or a skillet about 20 minutes or until just tender. Drain thoroughly. Simmer the white onions over *low* heat (high heat tends to break them up) until just tender. Drain. Slice kidneys horizontally almost in half—they should remain joined so that they look "butterflied" when opened up. Spear the white onions and kidneys separately on rosemary branches or skewers.

Arrange zucchini, squash, eggplant, and leeks in a heavy baking dish. Top with red onion. In a bowl, mix the lemon juice with olive oil and salt and pepper to taste to make a marinade. Pour over the kidneys in a nonaluminum dish and marinate 20–30 minutes.

Season kidneys with salt and pepper and add them along with the white onions to the vegetables. Broil 5 minutes or until the kidneys just begin to lose their pinkness. Arrange quickly on a warm platter and garnish with the anchovies. Serves 8.

■ ALICE WATERS'S MIXED GREEN SALAD WITH GRILLED GOAT CHEESE

Alice Waters is the owner of Chez Panisse Restaurant in Berkeley, California, and author of *The Chez Panisse Menu Cookbook* (Random House, 1982).

A selection of young lettuces and salad greens (choose from the tenderest arugula, mâche, radicchio, bibb, or Boston lettuce available)
¼ cup Balsamic vinegar
Salt, freshly ground pepper to taste
1 cup good-quality olive oil
4 individual ½-inch-thick disk-shaped goat cheeses (cut in half horizontally if necessary), or substitute ½-inch-thick slices of log-shaped goat cheese such as Montrachet)
1 cup fresh breadcrumbs made from crustless good-quality white bread
1 baguette, sliced into ¼-inch-thick rounds, toasted until golden brown
Niçoise olives

Wash and dry the salad greens and keep crisp. Combine the vinegar and salt and pepper in a nonaluminum bowl until salt dissolves. Slowly add ¾ cup of the oil while whisking constantly. Set aside. Brush a nonaluminum baking dish with some of the remaining olive oil and lay the cheeses in it. Drizzle on a little more oil to lightly cover cheeses. Coat tops and sides with breadcrumbs and broil 3–5 minutes or until golden brown. Remove from broiler, and bake in a preheated 350° oven until centers melt—about 3 minutes.

Toss the greens in a large bowl with some of the vinaigrette (reserve remaining vinaigrette for another use). Arrange on plates and top with the baked cheese. Serve with toast rounds and Niçoise olives. Serves 4.

■ MARION CUNNINGHAM'S PINEAPPLE-PAPAYA UPSIDE-DOWN-CAKE

Marion Cunningham revised *The Fannie Farmer Cookbook* (12th edition, Knopf, 1979) with Jeri Laber and is writing *The Fannie Farmer Baking Book,* to be published in the fall of 1984 by Knopf.

1 fresh pineapple, skin and "eyes" removed
1 fresh papaya, peeled and seeded
¾ cup brown sugar
½ cup butter
¼ cup vegetable shortening
¾ cup sugar
2 eggs
1¾ cup flour
¼ teaspoon salt
2 teaspoons baking powder
¾ cup unsweetened pineapple juice
1 cup heavy cream
2 tablespoons confectioners sugar

Cut 12 3-by-⅜-inch slices each of pineapple and papaya. Have ready an 8- or 9-inch skillet that will hold 2½ quarts liquid. (A black iron skillet is ideal, but any heavy skillet of this size will work.) Wrap the handle in foil if it is nonmetal to prevent scorching. Place the skillet over medium heat and add the brown sugar and ¼ cup of butter. Stir until melted; remove from heat. (The sugar and butter will not blend at this point.)

Put the vegetable shortening and remaining butter in a bowl. Add the sugar and beat until well-combined. Add the eggs and beat until light and creamy.

Measure the flour, salt, and baking powder in a cup or bowl and add it to the egg mixture alternately with the pineapple juice. Beat well after each addition.

Arrange the fruit slices in a radiating pattern over the butter and brown sugar in the skillet. (Remember, the cake will be turned upside down, so have the neat sides of the fruit slices face down on the bottom of the skillet.) Spoon the batter over the arranged slices. Bake in a preheated 350° oven for 35 minutes or until a toothpick comes out

clean when inserted in the center. Remove from the oven and let rest in the skillet for 10 minutes. Turn upside down on a cake plate.

Beat the cream with the confectioners sugar in a bowl until soft peaks form. Pass separately. Serves 8–10.

Note: Cake may be made in advance, wrapped tightly in foil, and frozen for up to several months. □

RIVIERA FEASTS

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At noon sharp the *aïoli* sauce is served on the long tables spread across the green. There are platters of fish, vegetables, and boiled eggs, and the silky golden *aïoli* sauce is passed from guest to guest and table to table as a token of shared joy. Everybody chats and takes time to savour the *aïoli* and speak about it and reminisce about the past ones shared together.

Later, the most valiant guests engage in the Pétanque tournament while the rest linger at the table and watch. It is a serious contest; there are prizes and fame to win. Every player, one iron ball in each hand, scrutinizes the terrain, evaluates the appearance of the opposite team and reassures the audience before entering the game.

Children gathered around the large "wheel of fortune" bet on colors and shapes. They gape at the piles of bitter chocolate and nougat, at the little bunches of lavender, at the mint alcohol bottles on the shelves ready for the winners. The boys throw firecrackers at the shyest girls.

The next morning, as the sun rises, the streets are humming like beehives. In every kitchen the strategy of great days is displayed with light precise gestures and attentive eyes. There are hurried trips up to the *sechoir* to gather raisins, down to the cellar for a jar of olives and a bottle of sweet "cooked wine." The vegetables are put to simmer in deep pans, the garlic cloves are pounded in the mortar, herbs are crushed. On the side of the stove the dough that has been pinched and stretched and rolled is resting under a piece of white linen.

Out in the streets children are now following the statue of the patron saint placed on his golden seat. The procession lingers in the sun, stopping here, in front of a carved wooden door, or there, by a little Madonna standing in a plaster niche. Meanwhile, the baker, the true core of village life ("as long as we have a baker left, we are a village" goes the saying), officiates in front of his oven. His batch of bread cooked, he must now give all his attention to the vegetable *tians,* the trays of stuffed zucchini, tomatoes, and eggplants, and the sweet-smelling *tourtes* the housewives

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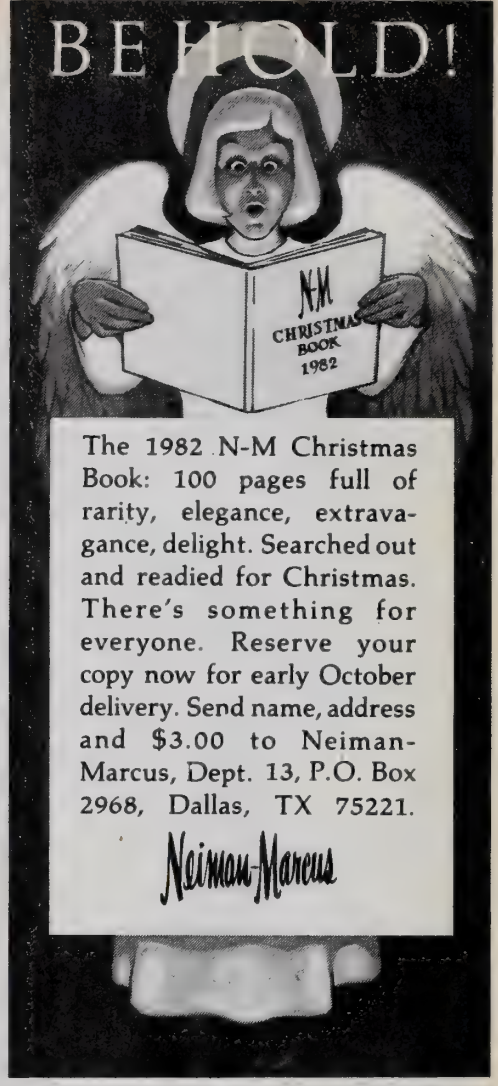
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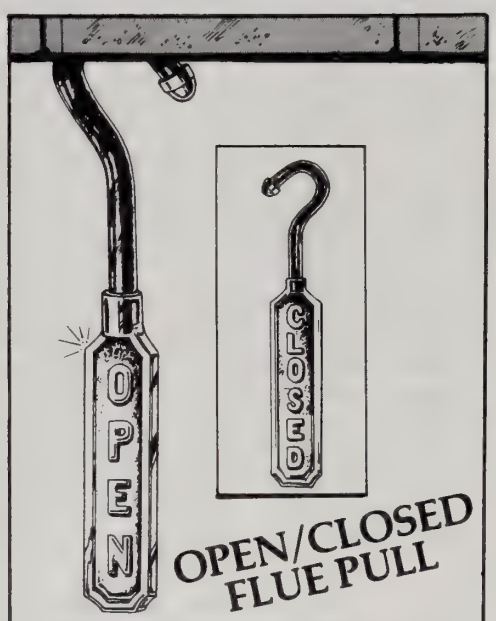
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RIVIERA FEASTS

continued from preceding page

have brought. He will return all of them crisp and golden for lunchtime.

And so by noon, everybody is ready for the *fête champêtre*. Men have their cool glasses of anise-flavored pastis with a drop of grenadine or a touch of mint to make it more festive, women sip bitter orange wine or rich walnut ratafia. There are warm slices of *pissaladière,* redolent with sweet onions and thyme, and crisp raw vegetables dipped in heady anchovy, olive oil, and garlic sauce. News and gossip are exchanged, then everybody sits down for the serious part of the meal. There is amber-colored mountain ham, thrush and juniper paté, zucchini-blossom fritters, inventive vegetable gratins, a light stew of snail or, perhaps, a rabbit sauté with savory and black olives. There are green and white pastas and a baby goat leg seasoned with thyme and olive oil, followed by a mesclun salad counting more than six varieties of wild greens.

The wine is cool and smells of flowers and sun. Someone is playing the mandolin. Later there will be songs in French and dialect joined in by everybody. Platters of fresh goat cheese sprinkled with orange blossom water arrive along with the sumptuous *tourte de blea* filled with Swiss chard and crisp pine nuts; there is a terra-cotta bowl of yellow figs cooked in red wine and herbs, *tourtes* of quince preserve, and finally the children's absolute treat: a large basket of golden fritters.

A day like this is a true victory over the long winter, over the lonely months, the hard days in the mountains when children are far away at schools and relatives scattered in remote towns. Now is the ripe pause, a golden moment suspended in time when we share our pleasures, become true to our most precious selves and to our heritage. Summer days are long. Yes, I will have another drop of this juniper and verbena liquor, and a bite of this honey nougatine. Gourmandism today will have the last word. It is *festin* time.

■ L'AÏOLI MONSTRE

14 firm cloves garlic, peeled
Salt
2 egg yolks, at room temperature
1 teaspoon Dijon mustard
1 cup olive oil
1 cup peanut oil
Juice of 1 lemon
Freshly ground white pepper
10 whole new potatoes, unpeeled
8 whole young carrots, peeled
4 fennel bulbs, cut in half lengthwise
8 beets, whole or halved, peeled
4 Jerusalem artichokes, peeled
2 pounds green beans, trimmed
8 whole zucchini, unpeeled, trimmed, and cut into 1-inch slices
1 large head cauliflower, cut into florets
8 small artichokes or 4 medium, trimmed
4 raw tomatoes, halved
2 pounds chickpeas, soaked and cooked until tender
2 bunches parsley
Lettuce leaves
2 pounds dried cod, soaked and cooked according to package directions
2 pounds snails, blanched in water, salt, and herbs (choose from thyme, rosemary, or parsley)
3 pounds squid, blanched in water, salt, and herbs (choose from thyme, rosemary, or parsley)
2 chickens, boiled or broiled, quartered
1 10-ounce can chilled tuna fish, flaked
1 whole large striped bass, baked
4 hardboiled eggs, peeled and halved lengthwise
1 tablespoon minced parsley
1 lemon, sliced

To make the *aïoli* sauce, crush the garlic through a garlic press into a large mortar and grind it with a pestle (see note). Add the salt, then the egg yolks, turning and pounding the mixture to a paste. Add the mustard, and dribble the oils *very slowly* into the mortar while stirring constantly with the pestle in the same direction. The sauce will become firm, deep, yellow, and silky. Add the lemon juice and pepper and check the seasoning. Cover with plastic and keep on the bottom shelf of the refrigerator until ready to use. (Leftover sauce will keep for 2 weeks refrigerated.)

Cook the potatoes, carrots, fennel, beets, Jerusalem artichokes, beans, zucchini, cauliflower, and artichokes in separate pots of boiling salted water until just tender. Drain vegetables thoroughly, then arrange them with the tomatoes on lettuce leaves on a platter (or, omit lettuce and garnish the center of the platter with parsley leaves.)

Arrange the chicken and fish on a second platter, placing the tuna on a lettuce leaf. Sprinkle the codfish with the chopped parsley. Garnish with lemon slices. Place the platters on the table and serve the *aïoli* sauce in two bowls or in the mortar. Serves 8 generously.

Note: To make the sauce in the food processor, add the garlic cloves with the machine running and process for a few seconds. Add the salt, egg yolks, mustard, and a few drops of the oil. Process for a few seconds. Then, with the machine running, drizzle the remaining oil very slowly into the mixture. Add the lemon juice and season to taste.

■ EGG PASTA WITH WALNUT-GARLIC SAUCE

¼ cup fresh walnuts
3 cloves garlic, peeled and crushed
3 tablespoons good-quality olive oil
2 tablespoons warm water
Salt
4 cups unbleached flour
6 eggs, slightly beaten
1 tablespoon salt
2 tablespoons water
2 tablespoons olive oil
1 tablespoon peanut oil

To make the sauce, crush the walnuts in a mortar with a pestle until crumbled but not smooth. Add the garlic and grind to a paste. Stir in the oil, water, and salt to taste. (You may make the sauce in a food processor, but do not over-process; the sauce should still have some texture.) Set aside while you make the pasta.

Pour the flour on a table or other work surface and make a well in the center. Add the eggs, 1 tablespoon salt, water, and 2 tablespoons olive oil to the well. Gradually work the ingredients into the flour with the tips of your fingers or a fork, flouring both your hands and the table often. Knead the dough for 20 minues by pushing and folding it with the heels of your hands. When it becomes smooth and elastic, gather it into a ball, cover with a towel and let it rest for 2 hours.

Divide dough into 8 equal portions. Roll them out separately, making the sheets of dough gradually thinner and thinner. (If you use a pasta machine, sprinkle a little flour on it every time you insert a new layer of dough, starting at #1 on the machine, go to #2, then #4, then #5.) To cut the dough by hand, roll each sheet up from one end to the other, like a jelly roll. With a sharp knife cut the roll into even slices, about ⅓ inch thick. Unroll the cut pieces as soon as possible to prevent them from sticking together. (To cut the dough with a pasta machine, spread the sheets of dough out flat on a floured work surface, countertops, and trays, and let them dry for 30 minutes. Cut the sheets into thin strips, letting them fall loosely onto a floured surface.)

Fill a large pot with hot water; add the peanut oil and salt to taste. Bring to a boil. Add the noodles and cook over medium heat uncovered for 5–8 minutes or until *al dente,* stirring twice. Drain, pour into a large shallow dish, add the walnut sauce, and toss with 2 forks. Serves 8.



■ HERB PASTA WITH OIL AND GARLIC

Note: This is a once-a-year treat in Provence. The fresh herbs gathered at whim must not be too strong—avoid sage or rosemary. The sauce must be very light since the taste of the pasta is delicate and truly superb on its own.

2½ cups minced fresh herbs (choose from mint, basil, chives, parsley, small scallions, dandelions, purslane, fresh thyme, nettle, or wild chicory)
5 cups unbleached flour
8 eggs, lightly beaten
4 teaspoons salt
1 tablespoon water
4 tablespoons olive oil
2 teaspoons peanut oil
3 tablespoons finely minced basil (or, 2 tablespoons of light pistou or pesto sauce thinned with 4 tablespoons olive oil)
Grated Parmesan cheese

Wash, dry, and mince the herbs. Pound them in a mortar with a pestle until finely ground. Set aside.

Pour the flour on a work surface and make a well in the center. Add the eggs, salt, water, and 3 tablespoons of the olive oil. Mix the ingredients in the well together with a fork or your fingers until thoroughly mixed. Gradually work in the flour with your fingertips. Mix in the herbs. Knead the dough for 20 minutes by pushing and turning it with the heels of your hands. Flour both your hands and the work surface often. When dough is smooth and elastic, gather it into a ball, cover with a towel, and let it rest for 2 hours.

Divide the dough into 4–5 portions. Roll them out separately and cut into thin strips. (See previous recipe for directions for rolling and cutting pasta.) Fill a large pot with water, add salt to taste, and peanut oil. Add the pasta and cook uncovered over medium-high heat 3–8 minutes or until al dente, stirring twice. Drain, and pour into a large shallow bowl. Add the remaining olive oil and the minced basil. Toss with 2 forks and serve at once. Pass grated cheese separately. Serves 8.

■ ZUCCHINI TIAN

5 tablespoons olive oil
3 onions, peeled and minced
10 firm unpeeled zucchini, scrubbed and diced
1 cup cooked rice
⅔ cup grated Swiss, Parmesan, or Romano cheese
1 cup plus 3 tablespoons chopped parsley (preferably Italian)
2 eggs, lightly beaten
Salt, freshly ground white or black pepper to taste
6 tomatoes, halved and seeded
3 tablespoons bread crumbs

Heat 4 tablespoons of the olive oil in a large skillet. Add the onions and cook over medium heat until soft and translucent. Add the zucchini and cook 10 minutes longer over low heat, stirring twice. Remove from the heat and set aside.

Blend the rice, cheese, 3 tablespoons of the parsley, the eggs and the salt and pepper together in a bowl. Stir in the zucchini and onions. Spread the mixture in a large oiled ovenproof dish, preferably earthenware. Place the tomatoes cut side up into the zucchini mixture, so that the tops of the tomatoes are flush with the zucchini mixture. Fill tomatoes with the bread crumbs mixed with the remaining 1 cup parsley. Drizzle with the remaining oil and sprinkle with salt to taste. Bake in a preheated 375° oven for 20 minutes. Serves 8.

Note: For a more delicate tian, pass the zucchini mixture through a food mill or purée it in a food processor. Arrange the tomatoes on top, sprinkle with bread crumbs, parsley, and olive oil and bake the tian as directed.

■ SPINACH AND COD TIAN

4 tablespoons olive oil
4 pounds raw spinach, washed, drained, and finely chopped (or, substitute 6 10-ounce packages frozen spinach, thawed and squeezed of excess water)
5 garlic cloves, peeled and crushed
Salt, freshly ground pepper to taste
Pinch freshly grated nutmeg
2 onions, peeled and grated
1 cup chopped parsley (preferably Italian)
½ pound dried cod, soaked overnight in cold water, and shredded
4 tablespoons fresh bread crumbs

Continued on page 134

FOOD & MORE

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[illegible] FOR A WIDE SELECTION OF FOOD & MORE CATALOGUES ON PAGE 133

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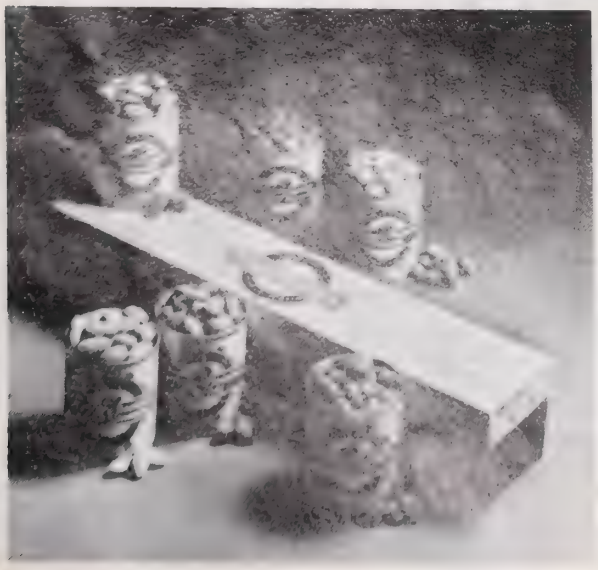
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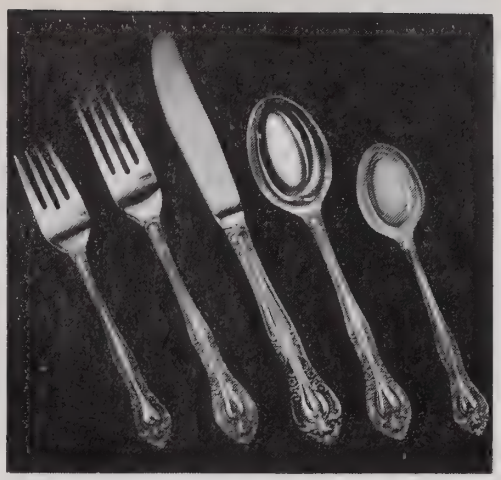
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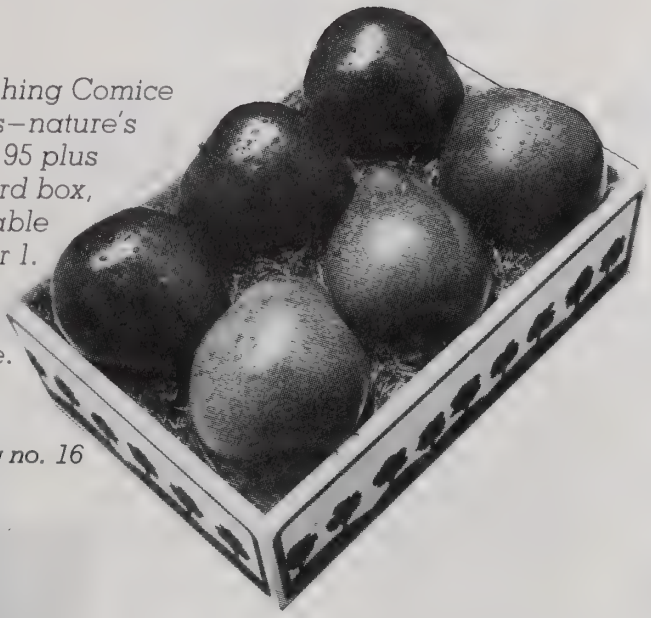
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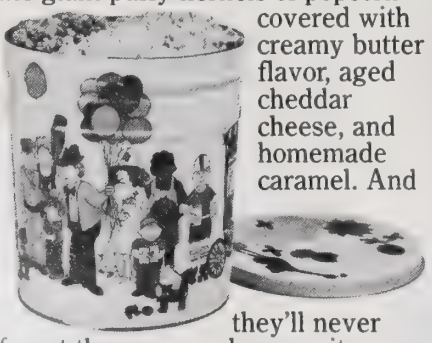
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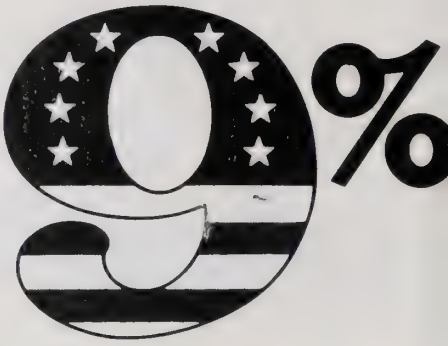
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Catalog no. 22

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RIVIERA PEASANT

continued from page 117

Heat 3 tablespoons of the [illegible] skillet. Add the spinach, garlic, salt, pepper, nutmeg, and onions. Cook over medium heat for 10 minutes, stirring occasionally. Remove from heat and add the parsley. Pour half the mixture in a well-oiled ovenproof dish. Sprinkle the cod over the top and cover with the rest of the spinach mixture. Sprinkle bread crumbs and remaining olive oil on top. Bake for 1 hour in a preheated 350° oven. Serves 8.

■ POTATO AND HERB TIAN

10 potatoes, peeled and thinly sliced
2 turnips, peeled and thinly sliced
1 tablespoon thyme
½ tablespoon savory
2 bay leaves, crumbled
3 teaspoons salt
1 teaspoon freshly ground white pepper
⅔ cup olive oil
1 tablespoon unsalted butter

Dry the potatoes and turnips with a towel and place them in a large bowl. Add the herbs, salt, pepper, and oil and toss thoroughly with your hands until each slice is well coated.

Spread the potatoes and turnips in an oiled ovenproof dish. Dot with butter and bake in a preheated 425° oven for 50 minutes or until top is golden brown and crisp and the center is soft. Serve with a spatula from the dish. Serves 8.

■ LEG OF LAMB WITH VEGETABLES

1 6-pound leg of lamb, trimmed
8 cloves garlic, peeled and slivered
3 tablespoons olive oil
2 teaspoons rosemary
3 teaspoons thyme
Salt, freshly ground pepper
10 cloves garlic, unpeeled
2 unpeeled eggplants, trimmed and sliced about ½ inch thick
4 tablespoons peanut oil
3 tablespoons olive oil
3 onions, peeled and sliced
2 red or green peppers, cut into ½-inch slices
1 tablespoon olive oil
3 zucchini, sliced
4 tomatoes, quartered
2 cloves garlic, peeled
2 bay leaves
1 twig fresh thyme (or 1 teaspoon dried)
½ cup dry white wine
½ cup minced fresh basil (or fresh parsley or ¼ cup fresh thyme)
Juice of 1 lemon

Cut slits into the lamb all over with a sharp knife and insert a sliver of garlic into each slit. Rub the surface of the meat with the 3 tablespoons olive oil, rosemary, thyme, and salt and pepper, pressing hard with the palm of your hands. Let stand at room temperature for 2 hours.

Place lamb on a rack in a deep roasting pan. Add the 10 unpeeled garlic cloves to the pan and roast in a preheated 425° oven uncovered for 25 minutes. Reduce heat to 350° and cook 45 minutes longer (lamb will be medium rare) or to desired doneness. (It is a good idea to use a meat thermometer as oven temperatures vary.)

While lamb is roasting, place eggplant slices in a colander, sprinkle with salt to extract bitter juices, and set aside in a colander to drain. Heat the peanut oil and the 4 tablespoons olive oil together in a heavy skillet. Add the onions and sauté over medium heat until they are soft and translucent. Squeeze the excess liquid from the eggplant slices and blot them on paper towels. Add to the onions and sauté for 2 minutes, stirring. Sprinkle with salt to taste and add the peppers. Cook several minutes, then add the oil, zucchini, tomatoes, garlic, bay leaves, and thyme. Simmer, uncovered, for 40 minutes or until tender. Taste for seasoning.

Slice the lamb and arrange slices around a warmed round platter. Add cooked vegetables to the center. Pour the white wine into the roasting pan and place pan over high heat. Deglaze pan by scraping up brown bits with a wooden spoon. Peel the 10 cloves garlic in the pan and mash them with a fork in a bowl or in a mortar and add to the pan juices. Warm the sauce for 1 minute over medium heat while stirring constantly, then drizzle sauce over lamb slices. Season lamb and vegetables with salt and pepper to taste, basil, and lemon juice. Serve warm. Serves 8.

■ POACHED STUFFED BREAST OF VEAL

1 8-pound breast of veal (or 2 4-pound breasts)
½ cup very finely chopped country ham (or substitute lean salt pork or bacon)
1 pound cooked fresh green peas
1 pound cooked lima beans
1 cup cooked rice
3 10-ounce packages frozen spinach, cooked, squeezed dry, and chopped
3 cloves garlic, peeled and minced
½ cup grated Parmesan, Romano, or goat cheese
½ cup finely chopped parsley
4 eggs, beaten
2 teaspoons thyme or savory
Pinch freshly grated nutmeg
Salt, freshly ground pepper to taste
3 hardboiled eggs, peeled and halved lengthwise
3 tablespoons olive oil
3 carrots, peeled and chopped
2 onions, peeled and chopped
2 tomatoes, chopped
3 cups dry white wine
3 bay leaves

Bone the veal breast completely, reserving rib bones. Prepare the breast by cutting a pocket for stuffing (or have the butcher do it).

Mix the ham, peas, lima beans, rice, spinach, garlic, cheese, parsley, eggs, thyme, nutmeg, salt and pepper together in a bowl. Stuff the breast pocket lightly with the mixture (do not overstuff). Slide in egg halves lengthwise to make a pretty pattern when breast is sliced. Sew up the opening with a kitchen needle and string. (Tie loops of string around its circumference at 1-inch intervals, if desired.) Set aside.

Heat olive oil in an ovenproof casserole and sauté carrots, onions, tomatoes, and breast bones for 5 minutes. Remove with a slotted spoon into a bowl. Add the veal breast to the pan and brown it on all sides (this will take about 15 minutes). Discard the bones and return the vegetables to the pan, making sure that some of the vegetables are both under and over the meat. Add the wine, bay leaves, and salt. Cover, poach in a preheated 375° oven 2½ hours (or on top of stove 2 hours), basting twice. If veal seems too dry, add a little wine and uncover for last hour of cooking.

Remove veal to a carving board. Discard threads and let veal cool thoroughly. Holding a plate against the veal to hold in the stuffing, cut it into slices ½ inch to 1 inch thick. Arrange slices on a wide platter. Season with salt and pepper. Serve warm, room temperature, or chilled. If you are serving the veal warm, skim the fat from the poaching liquid, then purée vegetables and liquid in a food processor or blender and pour sauce over the sliced veal. Serves 8–12.

■ BEIGNETS #1

2½ cups unbleached flour (see note)
3 tablespoons unsalted butter, softened (see note)
4 tablespoons sugar
3 extra-large eggs
2 tablespoons orange flower water
Grated zest of 1 orange
Grated zest of 1 lemon
Pinch salt
Oil for deep frying
Confectioners sugar

Note: If unbleached flour is unavailable, use bleached flour and substitute 2 tablespoons butter and 2 tablespoons oil for the 3 tablespoons butter.

Measure the flour onto a counter or work surface. Make a well in the center and add the butter, sugar, eggs, orange flower water, orange and lemon zests, and salt. Mix the ingredients in the well together with a fork until well-combined. Gradually bring in the flour and knead very briefly until you have a smooth, soft, ball (do not over-knead). Cover with a towel; let dough rest 1 hour.

Heat the oil in a deep fat fryer or electric wok or skillet to 375°. (If you use a nonelectric skillet or pan, keep a deep-fat thermometer in the oil and watch the temperature closely, keeping it at 375°.)

Meanwhile, divide the dough into portions about the size of a Ping-Pong ball. Flatten them well with a spatula or the palm of your hand to a thickness of ¼ to ½ inch. Cut 1–2 slits into the center of the circles (like buttonholes). Drop the circles of dough into the hot oil, and fry for about 3 minutes on each side, turning them once with tongs. Drain on paper towels and keep warm in a turned-off oven. Sprinkle with sugar and serve warm. Serves 8.

■ BEIGNETS #2

4½ cups unbleached flour
¼ cup unsalted butter, softened
¾ cup brown sugar
4 egg yolks
1 tablespoon orange flower water
3 tablespoons cold water
Zest of 1 orange, grated
Pinch salt
Oil for deep frying
Confectioners sugar

Pour the flour into a large bowl. Make a well in the center and add the butter, sugar, yolks, and orange flower water. Mix the ingredients in the well together with a wooden spoon until well-combined. Slowly bring

in the flour and mix until all the flour is incorporated. Pour the mixture onto a floured work surface and work in the water, orange zest, and salt, and knead just until dough forms a smooth soft ball. (Do not over-knead or the beignets will be tough.) Cover dough with a towel and let it rest 1–2 hours.

Divide dough into 10 small pieces. Spread or roll each piece to a thickness of about ⅛ inch and cut into strips 2 inches wide. Cut each piece into 1-by-5-inch rectangles. Pinch the centers and fold to look like a bow. Deep fry rectangles of dough 3 minutes on each side, turning once with a pair of tongs. (See preceding recipe for notes on deep fat frying.) Drain on paper towels, and keep warm. Sprinkle with confectioners sugar, serve warm. Serves 8. □

Mireille Johnston is the author of *The Cuisine of the Sun* (Random House, 1976) and *The Cuisine of the Rose* to be published mid-October by Random House.

RESTAURANT

continued from page 118

For those with no prior experience or knowledge of Le Cygne, the ultra-modern decor may raise an expectation of food to match, but the menu here is updated classic mainstream French; there are some modern touches, but this kitchen never will be accused of the avant-garde shenanigans to be found elsewhere. The style is not unlike what has become familiar in New York's fine French restaurants in the past two decades. That is not to say that the kitchen is incapable of excellence; saucemaking is consistently superior.

Quite a few of the best dishes are hors d'oeuvre. A warm terrine of sole wrapped around salmon mousseline and a cold one of lotte slices layered with mousseline and scented with dill—prettily arranged with impeccably prepared cucumbers and a fine sauce rémoulade—were splendid. Clams or oysters napped and baked with duxelles and a bit of white wine are among the specialties, and they are thoroughly satisfying; escargots prepared in the classic Burgundian manner are textbook perfect, but even more interesting when sandwiched in puff pastry.

Scallops were served in a little shell-shaped bowl of wine sauce very faintly flavored with saffron, which was more like a broth, and for anyone whose palate has been permanently adjusted for the better by the nouvelle cuisine habit of slightly undercooking seafood, the scallops were a bit overdone. Crabmeat supposedly prepared with cognac and herbs was in fact quite plain, but the portion was generous (if one does not dwell too long on the $14 surcharge added to the $40.75 dinner prix fixe for this treat) and the quality first-rate.

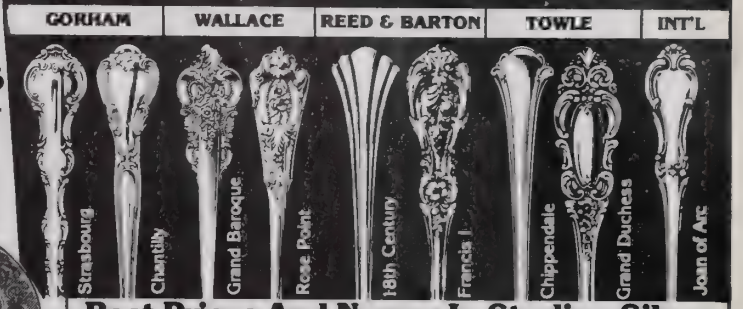
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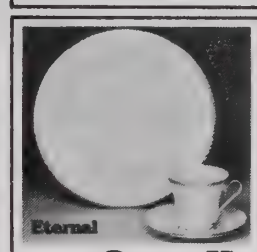
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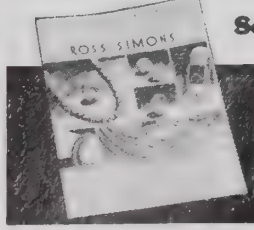




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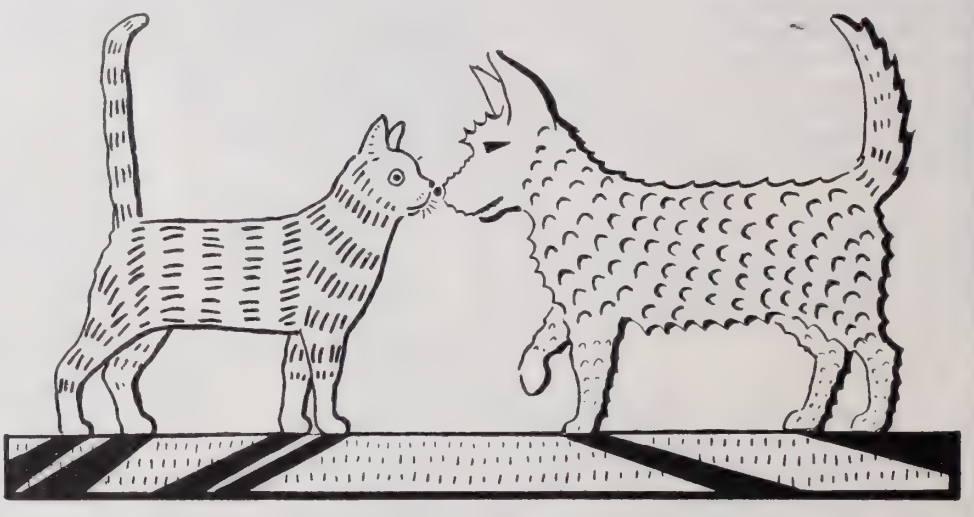
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If you are allergic to pets

With a bit of care, discipline, and wise choice of breed, you can still have a cat or dog in your home

By Arthur Rosenfeld



Is man's best friend your nose's worst enemy? Do you hawk and snigger and snort and sneeze when you share a room with a kitten? In spite of terrible allergies, many of us feel that we can't have a home without a dog or cat, that these domesticated creatures make life a bit more bearable. If you enjoy the presence and companionship of a pet but are allergic, there may be some hope. Thanks to the variety of breeds to choose from and with the help of medical science and a little common sense, you can probably work something out.

Most doctors feel that immunization with regular shots is really helpful for sensitivities to mold, dust, pollen, and other agents in the environment but doesn't seem to help animal allergies much. Perhaps it *is* a little harder to squash a greyhound into a syringe and give a teeny bit of essence of Rover each week than to inject you with a few grains of pollen. Some people, however, obviously do derive benefits from the shots.

In addition to injections, there are a number of products on the drug market (many of them over-the-counter) that are effective in controlling allergic reactions. Antihistamines, eyedrops, and bronchodilators will all give relief. Of course, nobody wants to live on medications that can make you groggy or have other ill effects, but if you have the situation under control and one day just can't resist cuddling puss, then at least you have help in the bathroom cabinet.

In many cases, though, what makes a pet a possibility for an allergic owner is vigilant housecleaning, common sense, and lots of discipline. If you have a yard, you can keep an animal outside, tethered or in a run. Otherwise, your dog or cat must be confined to one room or area of the house and simply never, never allowed anywhere else. It is especially critical to keep animals out of your bedroom. If they ever sleep in the bedroom, then you will have no safe haven and so, in due time, Fido gets the boot.

If you decide on a dog, don't be a masochist and fall in love with an Irish wolfhound, a Great Dane, or a Puli. A small or medium-sized dog with a short coat is good, but toy dogs with little hair are best. Thousands of breeders have expended tremendous effort for years to further these miniature varieties that have much to offer any prospective owner, especially an allergic one. Dogs that fit this criterion are the short-haired Chihuahua, the Italian Greyhound, the smooth Dachshund, the miniature Pinscher, and the toy Manchester Terrier—all purebred. You can find a local breeder or pet shop which has the breed you want by getting in touch with your area kennel club. Additional advantages of these small dogs are their minor food intake and long life.

Of course, each breed has its distinctive personality and appearance. Some people, for example, consider Dachshunds to be sausages, not dogs, and wouldn't dream of owning one as a pet. Other people might view an Italian Greyhound (or its somewhat larger relative, the Whippet) as too delicate and aloof. No doubt the sentiment has been expressed that a toy Manchester is a formidable ratter only because it infiltrates the ranks like a rodent Trojan horse and who wants a rat in your backyard or study? The choice of toy breed is entirely a matter of personal preference.

As a final suggestion, if you are extremely sensitive, or the breed simply appeals to you, you might look into the Mexican Hairless. While not an American Kennel Club registered breed, these little dogs have been raised in Mexico as pets (and food!) for centuries. Although not easy to find and given to certain tooth and skin problems, the Mexican Hairless is possibly the least allergenic dog of all. As its name suggests, the little creature is markedly bereft of a coat over nearly all of its body, possessing only a pinkish skin.

Most allergy sufferers will agree that the symptoms brought on by a cat, should the sensitivity exist, are more severe than those from a dog. Allergies are far from completely understood, but what is known suggests that it is not so much the hair itself but rather the dander that is the offending agent. In addition to having both hair and dander, most cats have a static electric charge to their coats. This results in a sort of magnet, which despite the cat's formidable efforts at constantly licking itself clean, can be very irritating. Miniscule, crusted, crunchy little relatives of the spider that live on household dust have recently been touted as a chief component of dust allergies. When these little "dust mites" die, their bodies become part of the dust ("ashes to ashes" . . .) and can be very irritating when stuck to a cat's coat and thence to your fingers, eyes, or nose.

Cat allergies can be enormously severe, and for people who are overly sensitive, a cat is obviously not a good idea. I can tell immediately when I walk into a house with a cat in residence. One evening, some well-meaning friends who lived in a sprawling house in the *(Continued on page 165)*

TURN ON THE JUICE



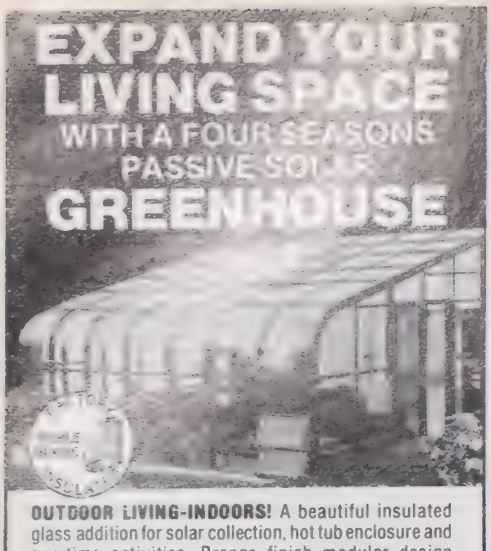
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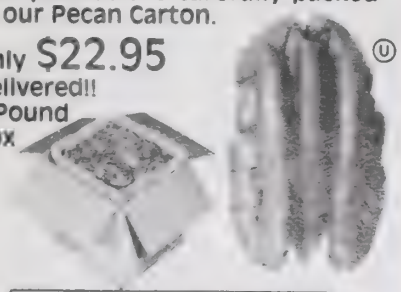
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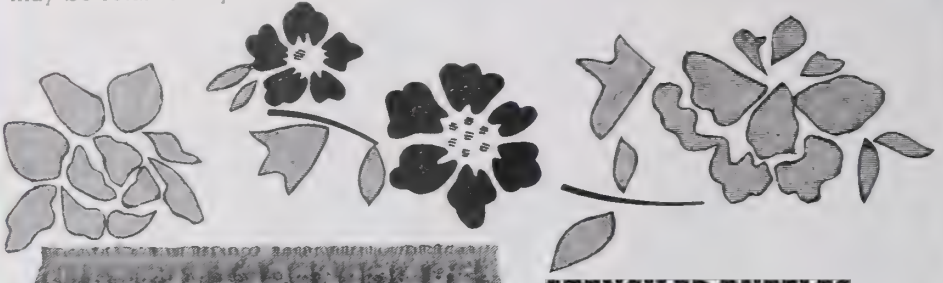
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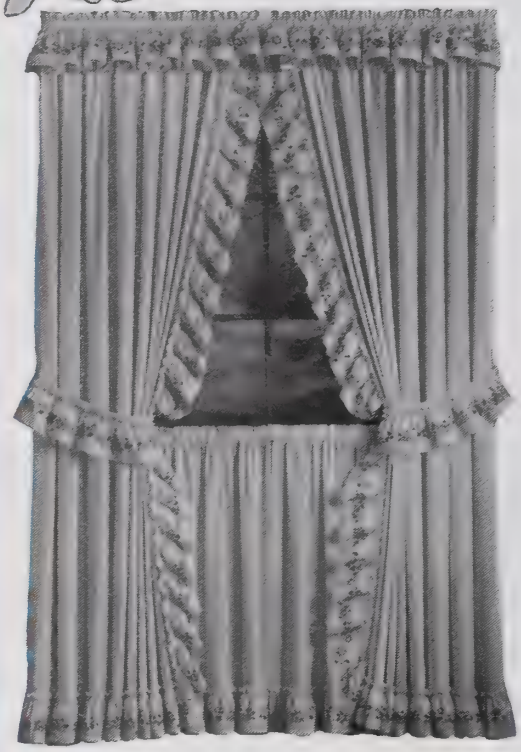
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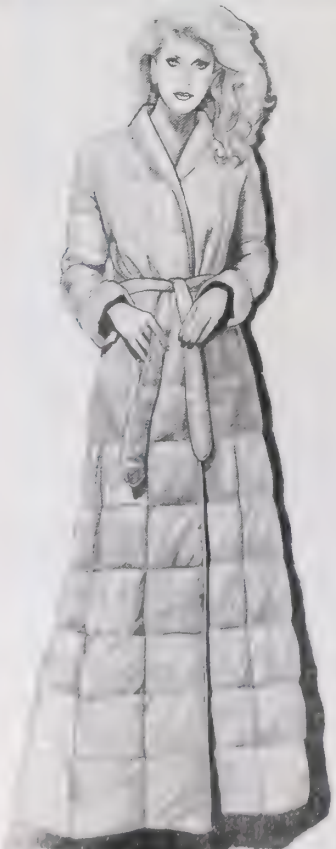
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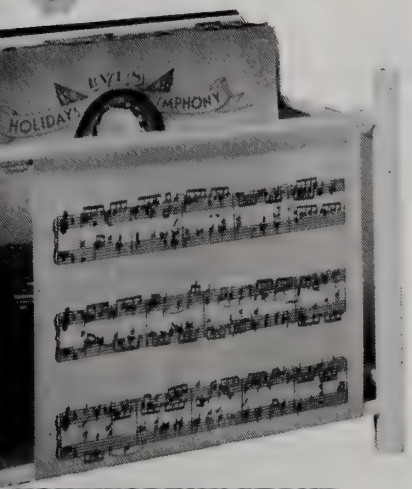


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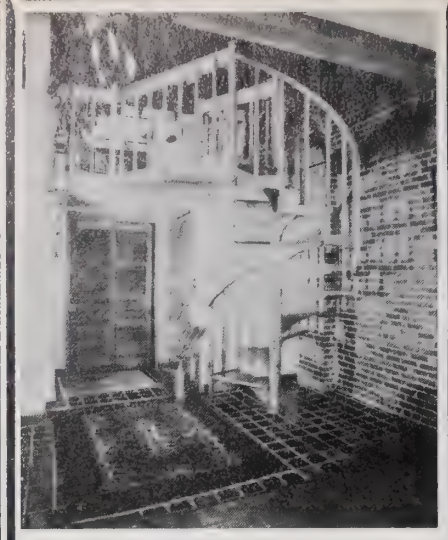
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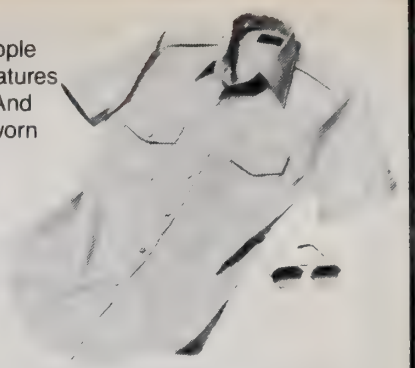
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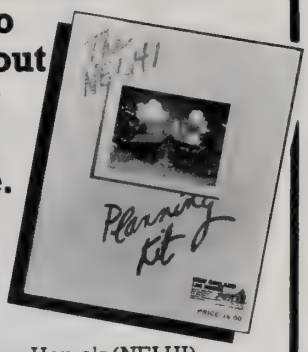
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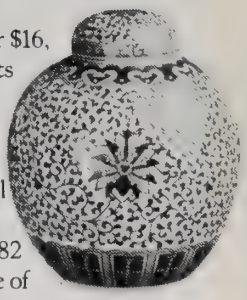
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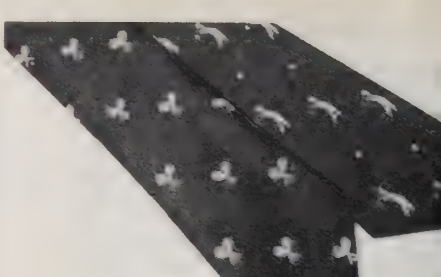
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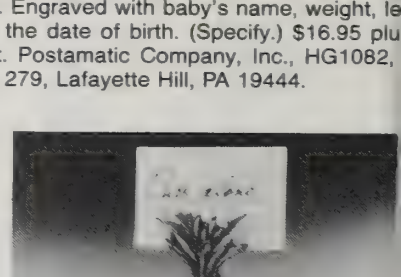
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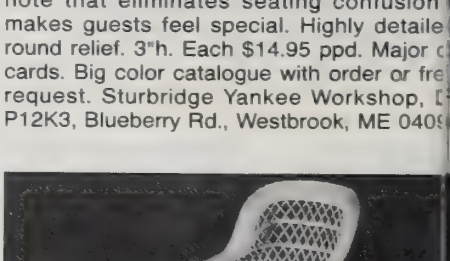
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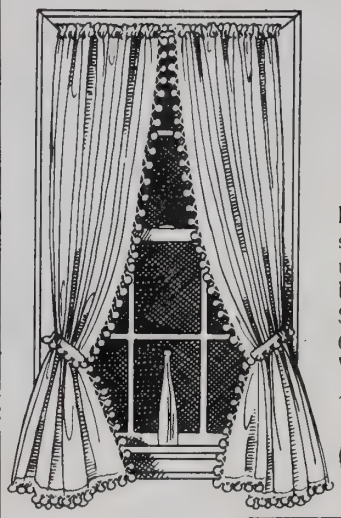
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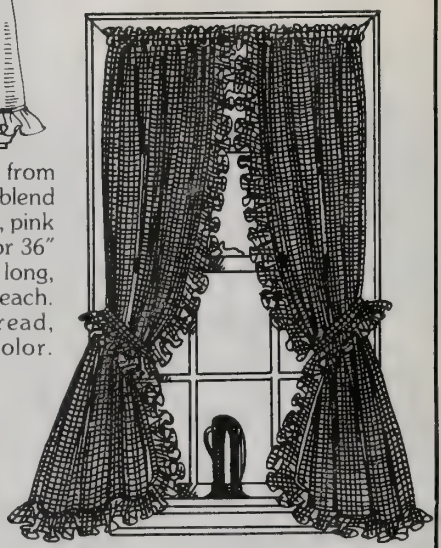




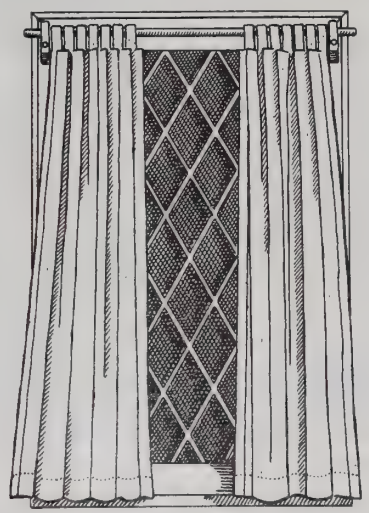
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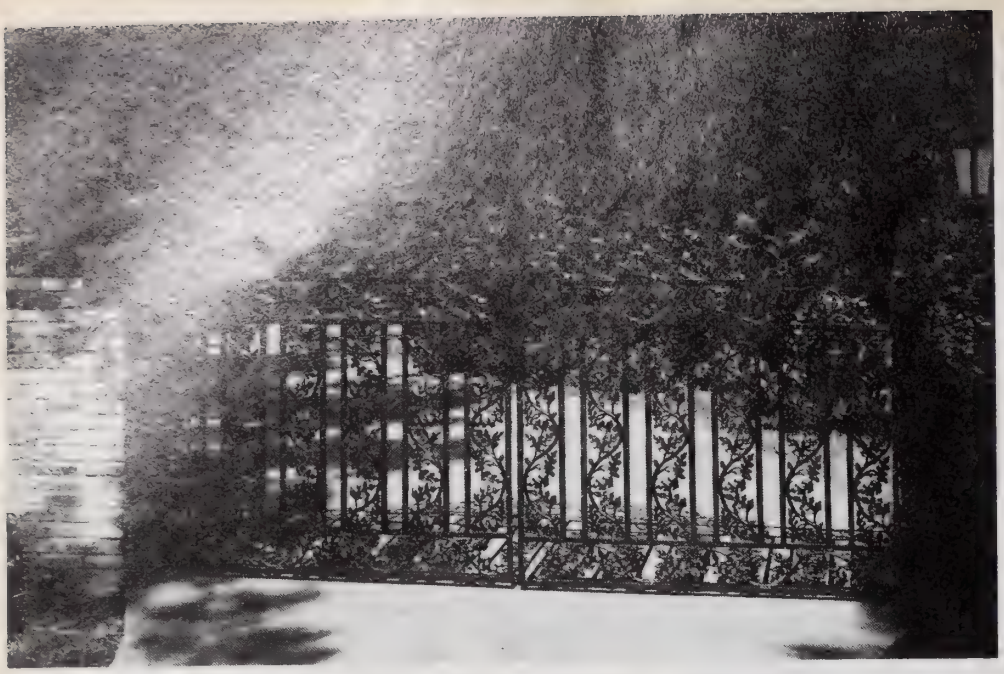
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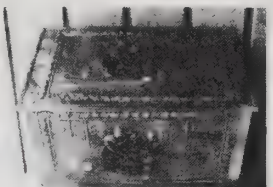
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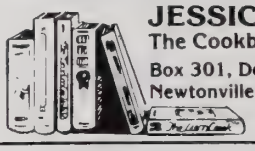
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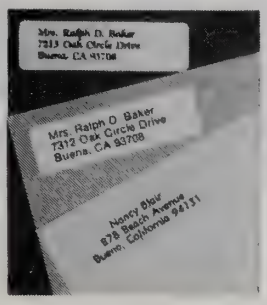
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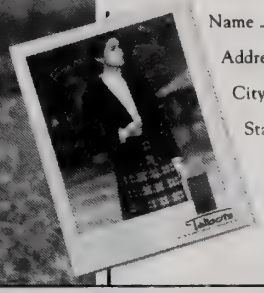
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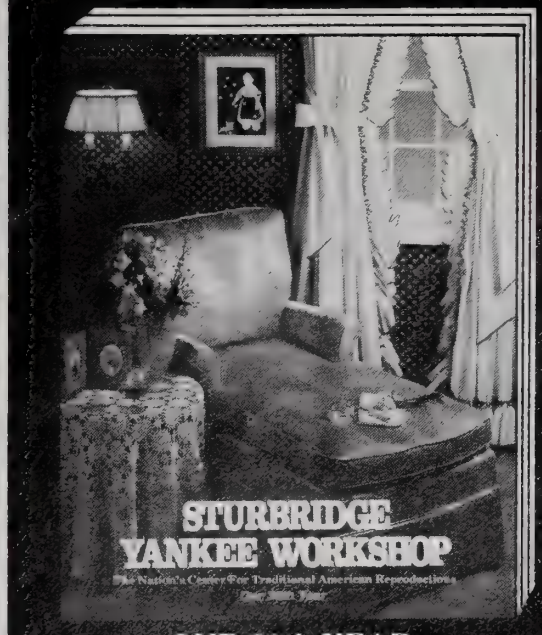
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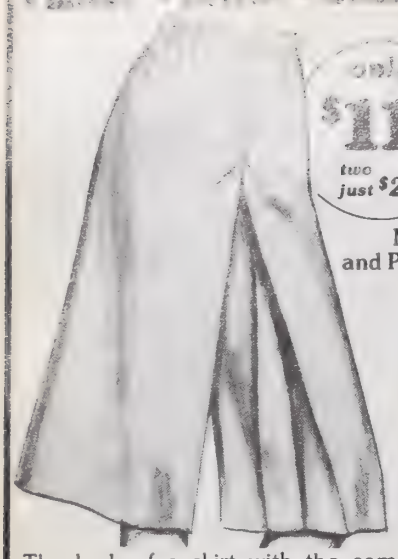
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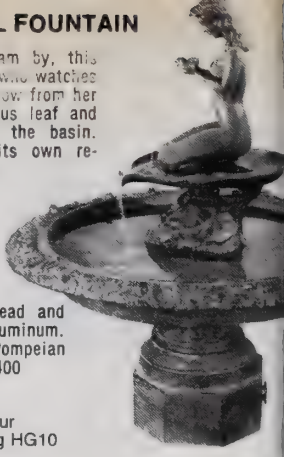
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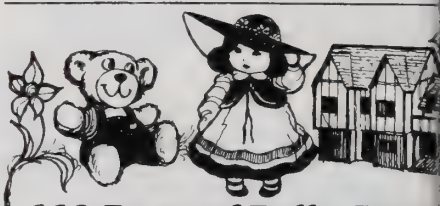


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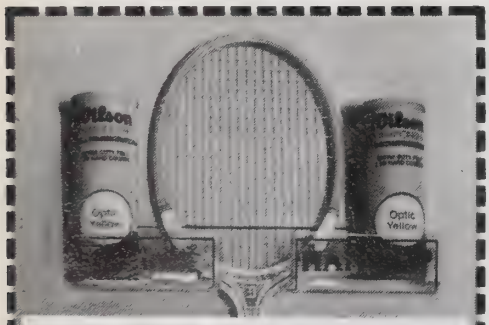


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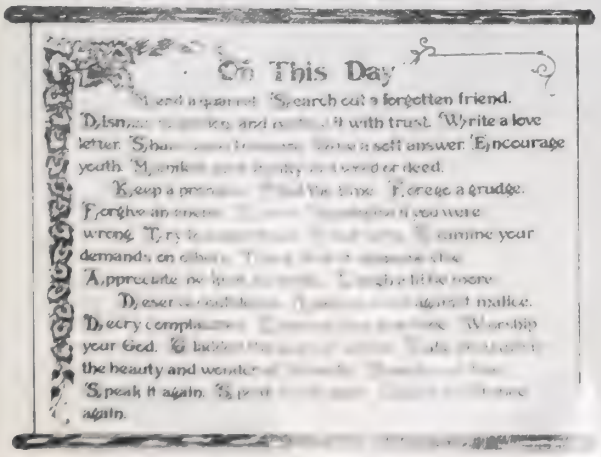
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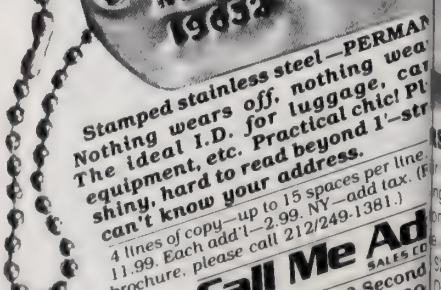
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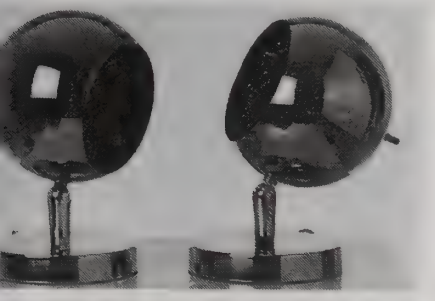
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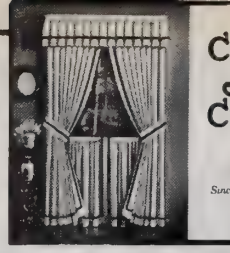
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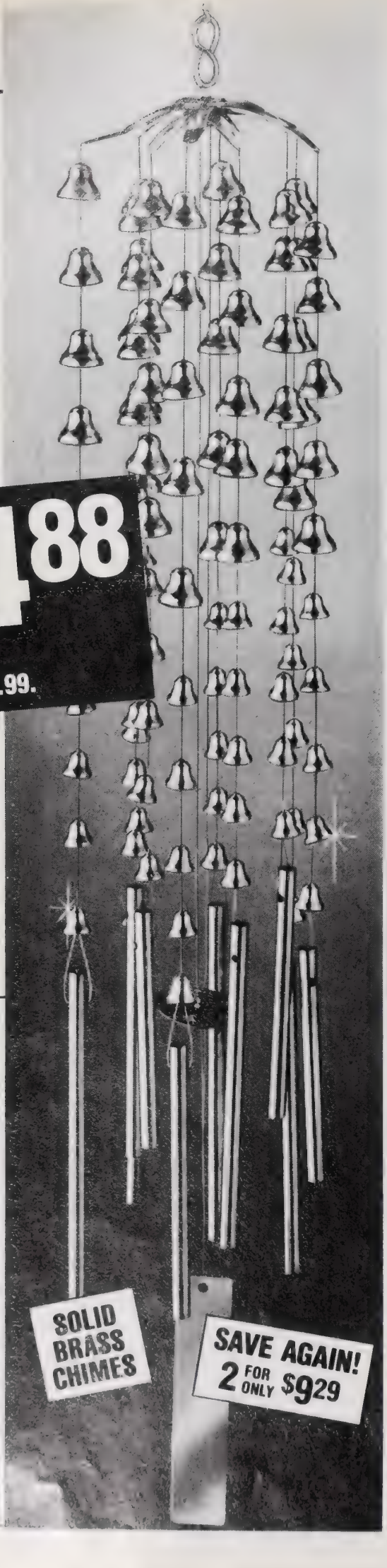
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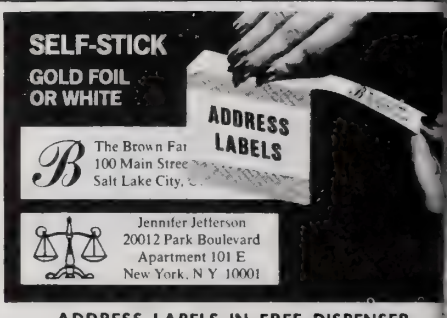
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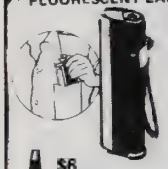


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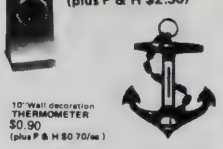
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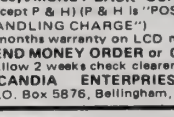
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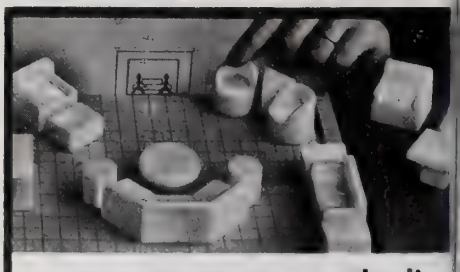


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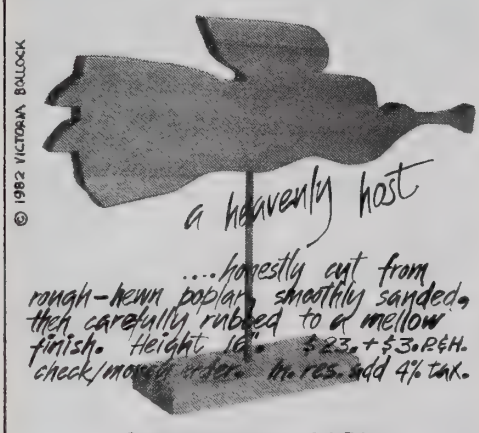
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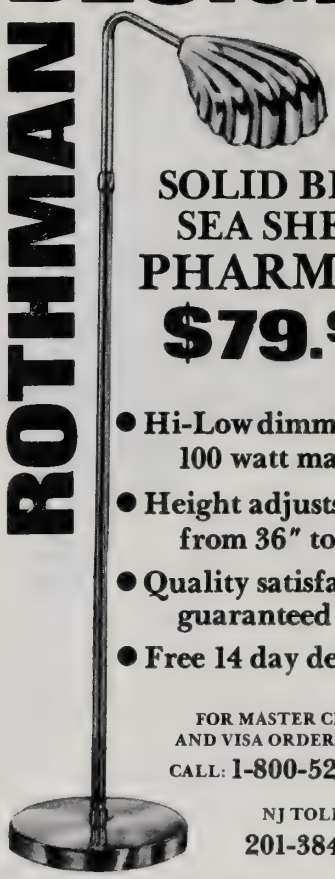
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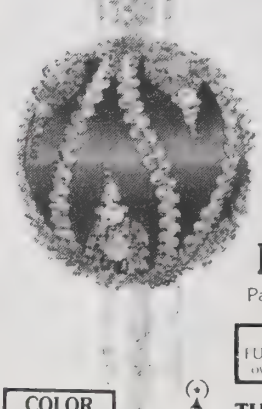
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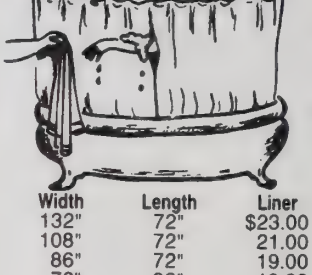
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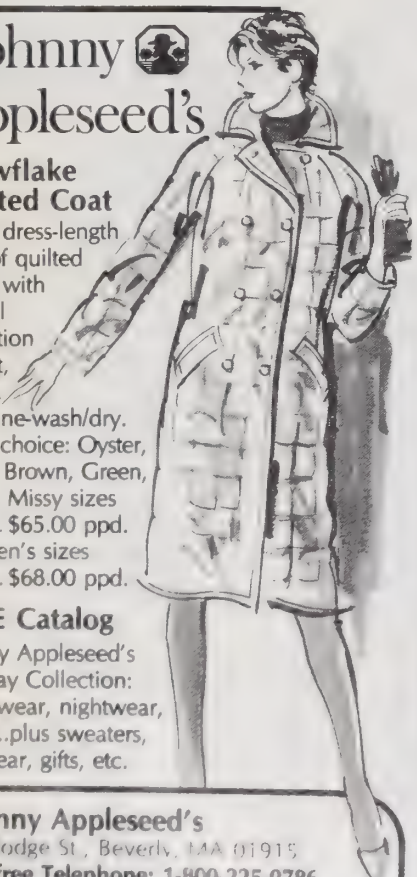


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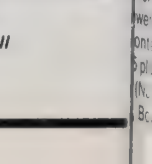
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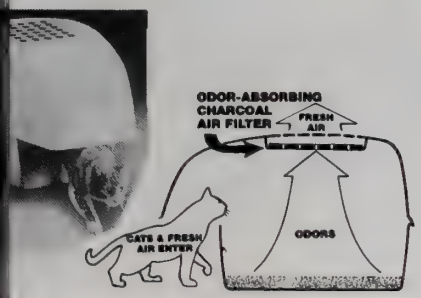
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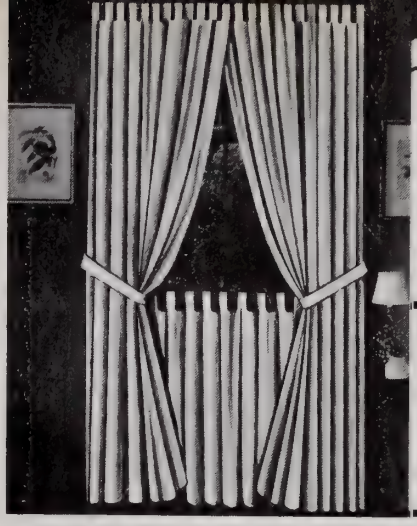
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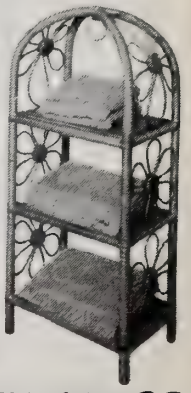
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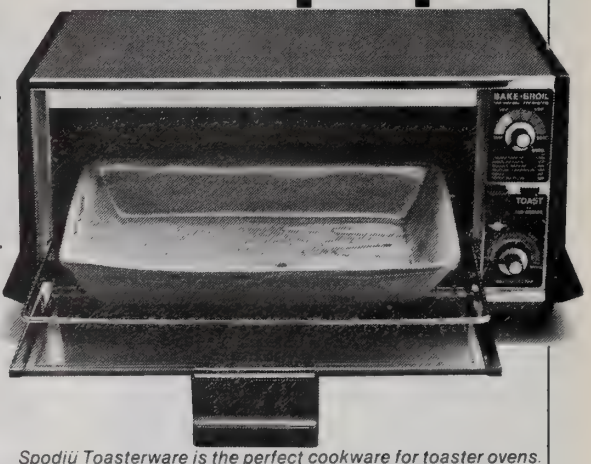


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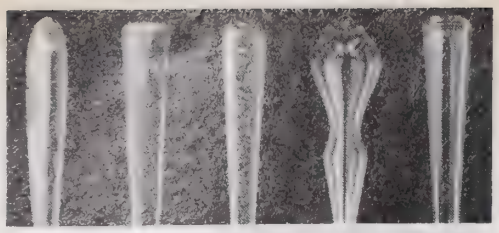


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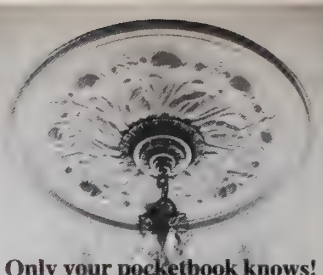
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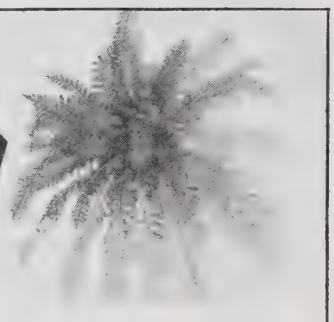
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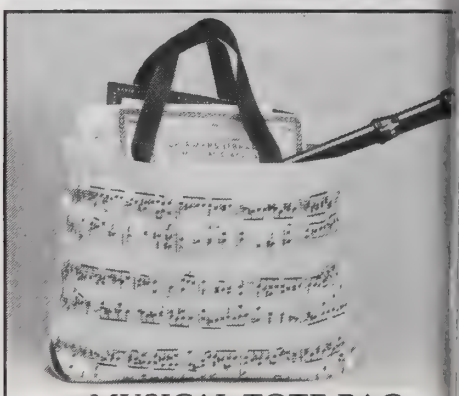
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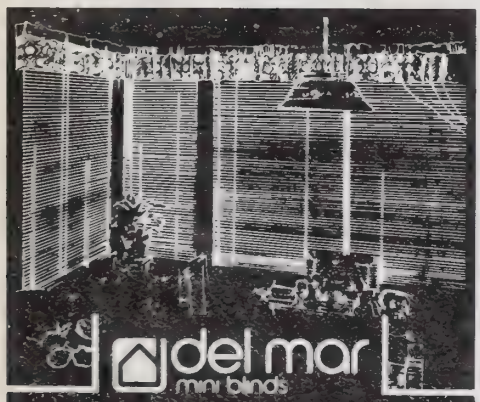
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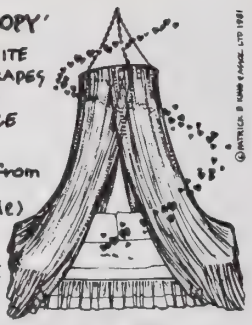
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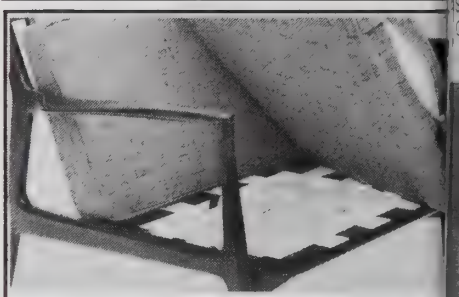
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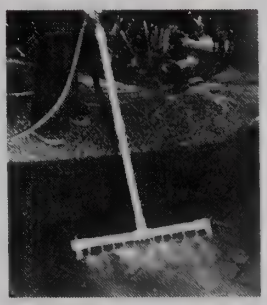
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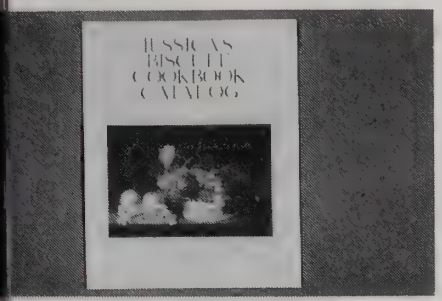
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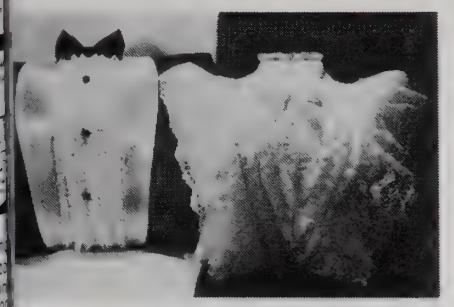
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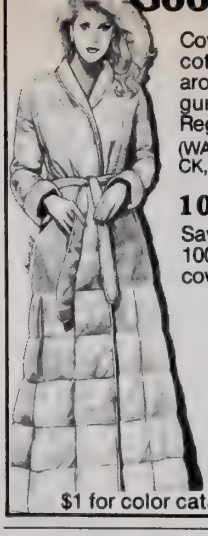
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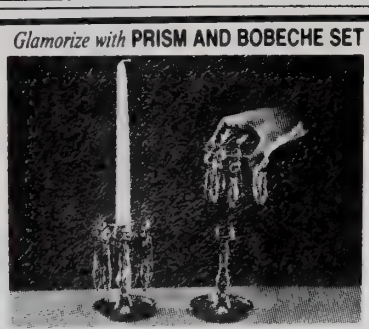
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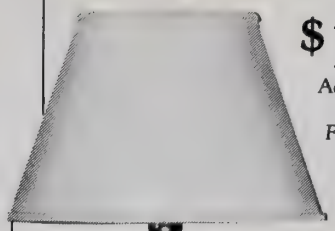
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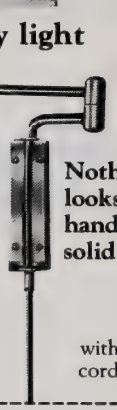


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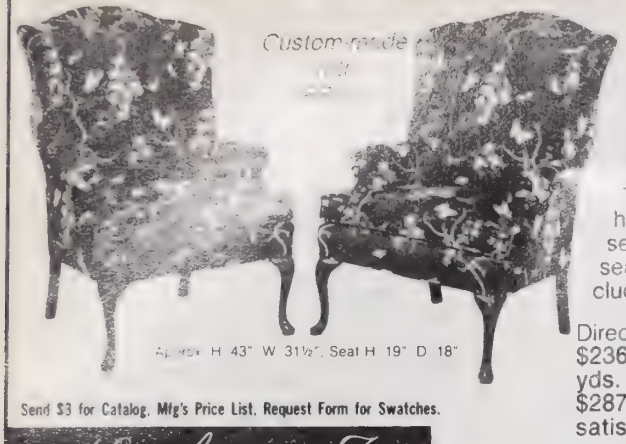
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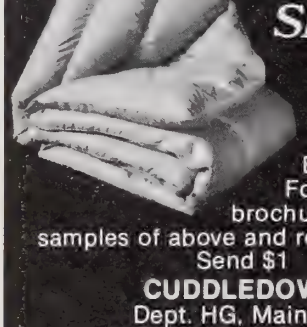
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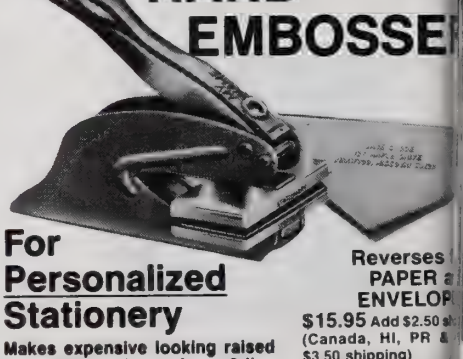
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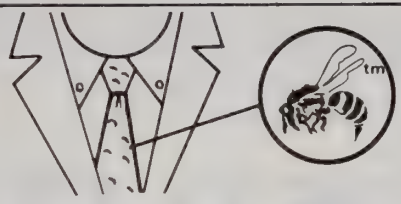
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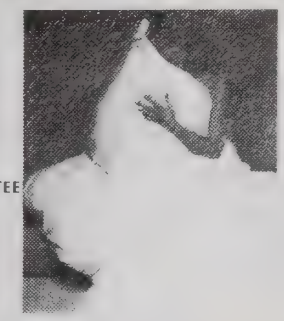
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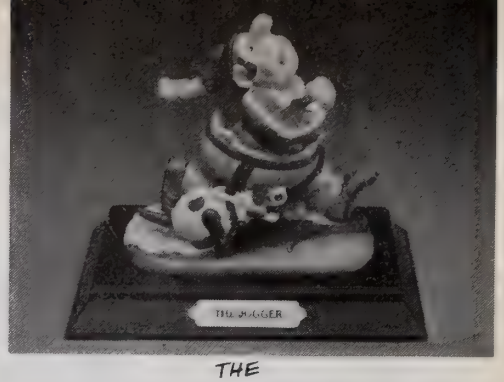
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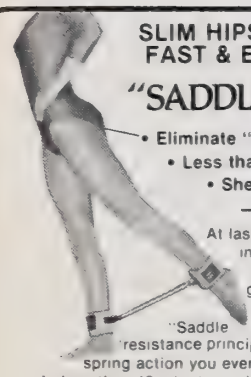
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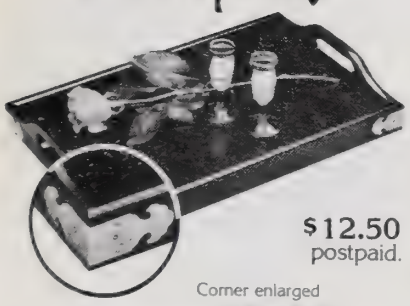
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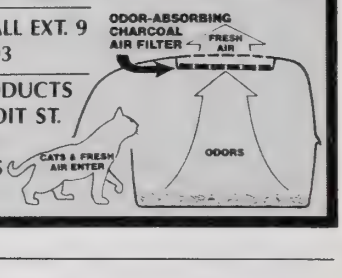
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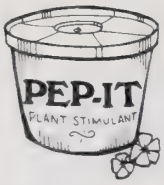
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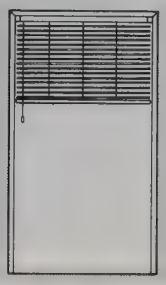
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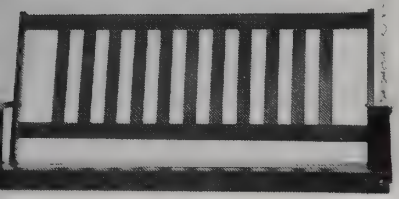
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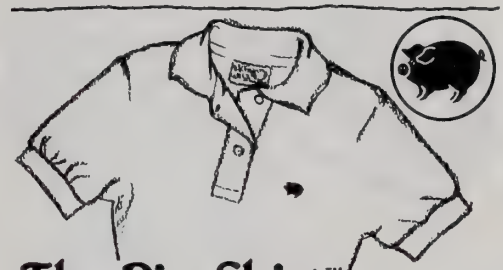


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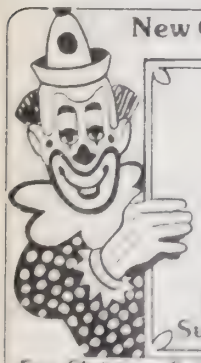
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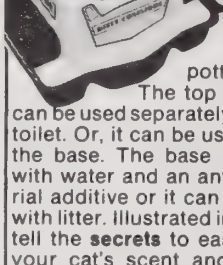
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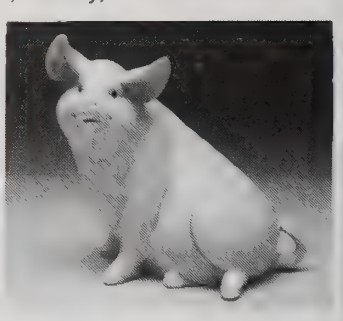
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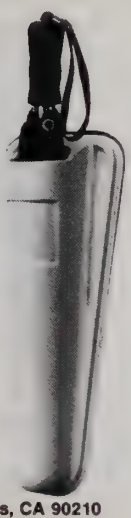
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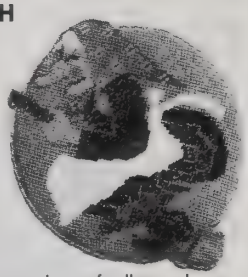


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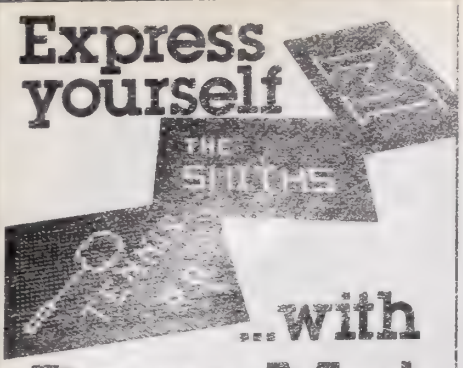
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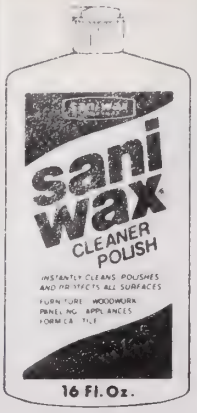
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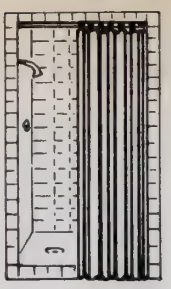
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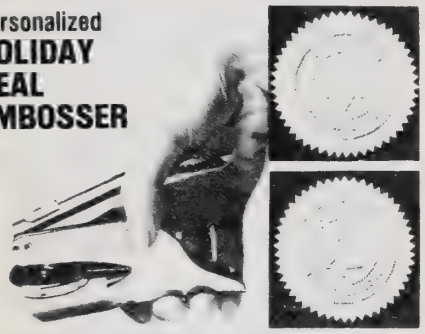


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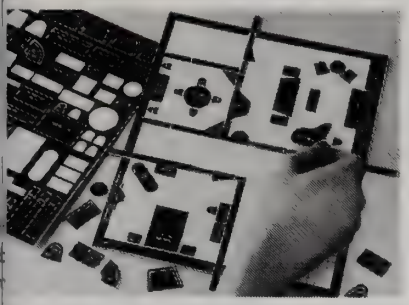
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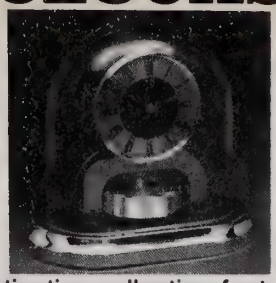
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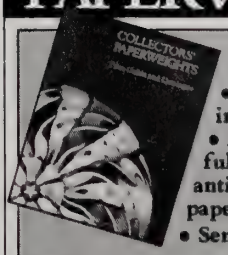
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RESTAURANT

continued from page 135

The pleasant, slightly metallic tang of sorrel in chilled sorrel soup was compromised by far too much cream, while the great American mussel soup, billibi, needed more assertive seasoning.

Among the entrées, braised squab was overcooked for our taste, but otherwise tasty, with a rich and savory accompaniment of cèpe mushrooms, pieces of artichoke heart, and olives; braised sweetbreads, richly sauced and presented with an extravagance of chanterelles also is recommended, especially for those with a lust for wild mushrooms. Le Cygne eschews the huge frogs' legs from Japan, at so many restaurants, in favor of dainty but tastier ones from France and serves them in faultless Provençal style, in a shallow pool of good olive oil and plenty of lightly browned bits of garlic.

However, almost all good feeling for Le Cygne could be obliterated by our serving of duck breast in honey-vinegar sauce. The sauce was nonexistent, and the duck itself was overcooked not only by the standards of contemporary cuisine, but by any standards; bone dry, gray-brown, tasteless, and lifeless, it would be inexcusable in a restaurant with half the pretension and caliber and at half the cost. The lovely sautéed spinach and splendid pancake of shredded potatoes—crisp and golden outside, tender within—that shared the plate only served to put the duck in a worse light and increase the frustration over a very good dish gone wrong.

At lunchtime, Le Cygne's menu is rounded out with dishes appropriate for midday dining. Unfortunately, one of them, *saucisson en croute,* was spoiled by a burned bottom, and another, an otherwise excellent and full-bodied *pipérade* quiche, was baked in a tough crust. One of the best dishes sampled at lunch or dinner was poached lotte, the flesh wonderfully rich and firm, the cream sauce anchored in the intense flavor of a fine wine, and the whole attractively garnished with immaculate, ocean-fresh mussels.

The signature dessert at Le Cygne is sweet soufflé; at the height of summer, raspberry served with the juice and additional fresh berries alongside could not have been better, but additional flavors such as chocolate, Grand Marnier, or vanilla are always available. Tarts of fruit (apricots, cherries, and so on) baked in custa[illegible]

Service at Le Cygne [illegible] efficient, and more or less per[illegible] Le Cygne is something of a [illegible] tronomy and the main bu[illegible] ous dining. If you're out for fu[illegible] chat with the captain, go to the [illegible] Le Cygne, 55 East [illegible] 10022; 212-759-5941.

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National Treasures

p. 74–79

Winterthur Reproductions by Kindel Furniture are available at selected fine furniture stores and showrooms nationwide.

Living room, p. 74–75

Wing Chair: Queen Anne style, Phila., 1750. Mohogany legs. 38¼ × 35 × 44″h. **Kettle stand** (2 shown): Federal style, Mass., 1800. Mahogany with satinwood inlays. Small pull-out tray concealed in top. 13⅝ × 10⅜ × 28″h. **Card table:** Chippendale style, Newport, 1760. Mahogany. Pad-on-disk back legs swing out to support hinged table top. Front legs carved ball-and-claw. 33¾ × 16½ × 28⅜″h; open, 33¾ × 33″. **Side Chair** (4 shown): Queen Anne style, New York, 1730. Walnut frame and legs. 21¹⁵⁄₁₆ × 21⅞ × 40⁵⁄₁₆″h. All by Kindel Furniture. **"Cumberland" fabric** (on wing chair): Of cotton damask. 50″ wide; 25½″ repeat. In cream. **"Winterthur" fabric** (on side chairs): Of cotton velvet. 54″ wide. In "curry." Both from Stroheim & Romann*, NYC 10011. **Coffee table:** At Yale R. Burge Antiques, NYC 10021. **Four-fold arch-top screen** (by fireplace): Of brass. At Danny Alessandro, NYC 10021. **Antique French petite point rug:** From Stark Carpet*, NYC 10022. **"Marbelized" baseboards:** Hand-painted by Louis Molina.

Dining room, p. 76–77

Sideboard: Federal style, South Carolina, 1800. Mahogany with satinwood and rosewood inlays. 52½ × 25⁵⁄₁₆ × 33″h. **Dining table:** Adaptation of Duncan Phyfe style. Mahogany; two urn-shaped pedestal legs. 78 × 46 × 29″h; overall: 126″w. With four 12″ leaves (stored in table). **Arm Chair:** Queen Anne style, Phila., 1740. Mahogany frame, legs and arms. 26¾ × 22¾ × 42½″h. **Side Chair:** Queen Anne style, Phila., 1750. Cherry frame and legs. 21 × 20½ × 42⁵⁄₁₆″h. **Sofa:** American Chippendale style, Phila., 1775. Mahogany frame and legs. 80 × 33⁷⁄₁₆ × 36⅜″h. All by Kindel Furniture. **"Cumberland" fabric** (on armchair and side chair): In pink. For details, see p. H.1036–1037 listing. **"Rutland" fabric** (on sofa): Of spun rayon/Bemberg rayon. 50″ wide; 6½″ repeat. In turquoise. **"Ch'ien Lung" fabric** (for walls and shades): Of cotton. 54″ wide; 20″ repeat. In turquoise-and-pink. All from Stroheim & Romann*, NYC 10011. **"Nand Gopal" sisal carpeting:** From Rosecore Carpet*, NYC 10022. **Ginger jar:** Custom-made by John Copper, Woodstock NY 12498. **Cake stand/cake cover:** Of glass. Stand, $28; cover, $23. At Manhattan Ad Hoc Housewares, NYC 10021. **Glass hurricane lamp:** $22. At Lee Bailey at Henri Bendel, NYC 10019. **Napkins:** $6.50 ea. **Pink plates:** $30 ea. From Frank McIntosh at Henri Bendel, NYC 10019. **Large basket:** $150. At Bloomingdale's, NYC 10022.

p. 78 (top)

Rectangular Tea Table: Chippendale style, Phila., 1765. Mahogany. 32⅛ × 20⅛ × [illegible]

(bottom)

Secretary: American Chippendale style, Newport, 1770. Mahogany. With concave/convex shell motif on three front panels. 45⅝ × 26 × 98″h. **Bench:** Chippendale style, Phila., 1755. Mahogany. Oval shaped with detailed carving on frame. Ball-and-claw feet. 20⅜ × 15¹³⁄₁₆ × 17½″h. Both by Kindel Furniture. **"Winterthur" fabric** (on bench): In hunter green. For details, see H.1036–1037 listing.

p. 79

Martha Washington Lolling Chair: Federal style, Mass., 1795. Mahogany legs and arms with inlay designs. 26¼ × 28¾ × 43″h. By Kindel Furniture. **"Rutland" fabric** (on lolling chair): In peach. For details see p. 76–77 listing.

Breath of Tradition

p. 86–89

Living room, p. 86–87

"Bettina" glazed chintz (on sofas and chairs): Of cotton. 48″ wide; 29¾″ repeat. $52.50/yd. From Brunschwig & Fils*, NYC 10022. **Hungarian multicolored braided rug:** In "astona red." From Stark Carpet*, NYC 10022. **Wood throw** (on sofa): From L.C.S.*, NYC 10021. **Roosters:** Chinese porcelain reproduction of 19th-c. design (on mantel, center); French porcelain, 19th-c. (on mantel, left of center); carved wooden reproductions of 18th-c. American antique (pair on floor); Chinese design in gray, red, and white (taller pair). All from John Rosselli*, NYC 10021. **Rooster** (on floor): Hand-painted; one-of-a-kind. From Pierre Deux, NYC 10014. **Needlepoint pillow** (on sofa, far end of room): From Woolworks, NYC 10021.

Dining room, p. 88 (top)

"Fraisiers Cotton Print" fabric ($75/yd. at windows): 48″ wide; 31″ repeat. From Brunschwig & Fils*, NYC 10022.

Bedroom, p. 88 (inset); 89

Portugese petit-point rug: In blue. From Stark Carpet*, NYC 10022. **"Summer Flowers"** fabric (curtains, dust ruffle, love seat): Of cotton. 48″ wide; 26″ repeat. $36/yd. From Hinson & Co.*, NYC 10022. **Antique lace pillows** (on bed): In various sizes and shapes. At Brook Hill, NYC 10021. **Woolen mohair throw** (on loveseat): $500. At Woolworks, NYC 10021. **Bed linens:** "Plume Bis" square pillow cases, $34 ea, and "Plume" standard pillow cases, $38 ea. Both of cotton. "Brume" sheets (with ruffle), twin flat, $94; queen flat, $117. "Brume Bis" sheets (without ruffle), twin flat, $58.50; queen flat, $70. All in "rose thé." At Descamps, NYC 10021.

BUILDING FACTS

Materials and equipment used in the house on pages 96–99

ARCHITECT: Booth/Hansen & Associates, Steve Rugo, associate in charge.
CONTRACTOR AND LANDSCAPE ARCHITECT: Phyllis Willbach-Ross.
SIZE OF HOUSE: 4,070 square feet.
STRUCTURE
Foundation: Concrete slab on grade with grade beams. *(Continued on page 165)*

Grow a fence of fruit

How to have a fence that's functional, beautiful, and provides a bumper crop of delicious fruit

By Gary Hanauer

If you want privacy, you can put up a fence or wall. If you want a more attractive border, a nice-looking hedge might do. But if you're going to have a fence or a edge, why not grow one that bears ruit? Most edible fences need planting nly once, and they make superb wind-reaks, noise dampers, and garden per-umers. They'll also attract birds, vhich can be both a pro and a con: Birds do compete for fruit, but they're sually considered a lively and wel-ome addition to the garden.

Edibles also allow for plenty of vari-tion. Some are low and shrubby—nulberry and gooseberry, for instance. Beach plum and currant are airy; june-erry, chinquapin, elderberry, and herry elaeagnus fill out to form dense valls. Specifics on cultivation vary vith different edibles, but in general, all and early spring are the best times o plant fruit-bearing trees and shrubs.

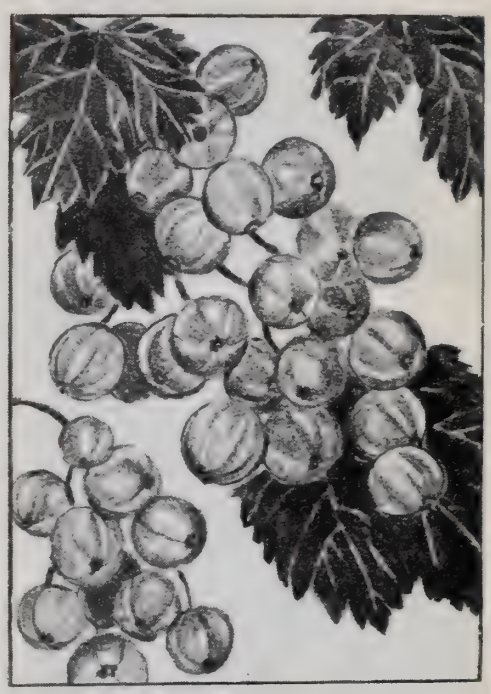
If you have room for only one food vall, you might try the highbush blue-berry—a round-topped hedge with ivory flowers and early summer fruit that is a lusty, night-sky blue. Plant 4 feet apart, then cut bushes back to half their size. Remove old wood annually, leaving remaining stems 4 to 12 inches apart, and you will be rewarded with mouth-watering fruit that can be picked at eye level.

If you like berries, you can fence your yard with a line of blackberries, black raspberries, or common red raspberries. Plant 3 feet apart and prune back right away to four 8-inch canes. Tie to a post-and-wire system—then the following spring, remove old wood, top new growth above 3 feet, and cut side stems back to 1 foot. Repeat each summer, after harvesting, and snip the laterals in half every spring for a lush hedge and a bumper crop of berries.

For a shady spot, consider spineless gooseberries or red or white currants, which, with greenish flowers, form the best-looking edible walls. Both rise and spread to between 2 and 6 feet. Start plants 4 to 6 feet apart and trim tops to 6 inches high. Remove suckers in July, and during the winter prune all but nine of the canes to keep your fence from becoming a thicket.

Juneberries or serviceberries (Amelanchier alnifolia) make airy 11-foot hedges and bear deep red or purple fruit. The plant is also available in a dwarf form (Amelanchier stolonifera) that only reaches 3 feet. Start plants 4 to 8 feet apart and let them spread. Don't fret about twiggy growth—flowers and berries grow from old wood. If shaping is necessary, cut crowded stems in late winter; trim shoots the following spring.

The American elderberry (Sambucus canadensis) is one of the fastest-growing edible fences. Place plants 4 feet apart, and prune severely. In March, cut branches back a foot, remove old wood the winter after first fruiting, and cut plants to the ground whenever they become overgrown.



Cluster of small, shiny white currants

Some people who like to make jam swear by Russian mulberry (Morus alba—'Downing' is a good variety), which takes any soil or climate and grows rapidly into a small tree. Prune the plants every few weeks during the summer to the shape you desire, then drop back to periodic clippings. Three plants will make a dense 30-foot wall—but keep them away from walkways because the fruit can cause stains.

Another any-soil-or-light fence is the beautiful cranberry bush (Viburnum trilobum), which bears fruit through midwinter. To keep this vigorous grower under control, prune the smallest stems of new plants all the way down; remove weak base shoots, crowded branches, and old wood every spring. Use the tangy red berries for jelly, cranberry-like sauce, or wine.

If you prefer fruit and nuts, try the chinquapin (Castanea pumila)—a member of the chestnut family that bears sweet nuts inside silky burrs. Plant 7 feet on center and prune annually to maintain an even 10-foot hedge.

Beach plum has white flowers followed by purple fruit that makes excellent jam. Plant 8 feet apart for a dense, rounded hedge—then each winter, trim off the last quarter of all branches.

Combinations can be effective, too. The rough-looking stone fruits can be offset by more graceful plants like juneberry, currant, or cranberry bush. Speedsters like elderberry and mulberry can be augmented with slow growers—blackberry or loganberry, for instance. In fact, with a little creative planning, you have endless possibilities—and a fence as beautiful to look at as it is delicious to eat.□

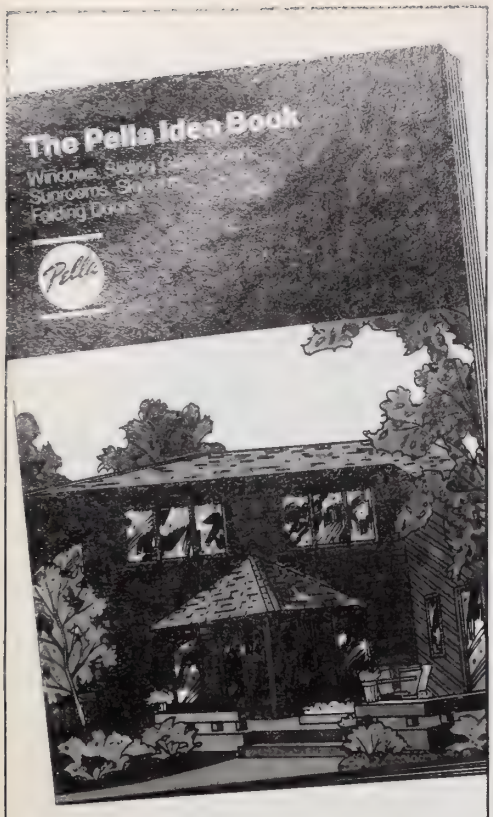
Karen Lee Grant

GARDENER'S CALENDAR



• OCTOBER •

If you haven't yet ordered spring-flowering bulbs, hurry up before they're all gone. Christmas and Thanksgiving cactuses should be brought indoors and kept on the dry side for about 6 weeks to develop their flower buds. Mix potting soil to bring indoors for later use, and make sure there's enough—repotting house plants always takes more soil than you had expected. Don't let falling leaves pile up on the lawn—compost them without delay. If a perennial border needs to be dug up and replanted, October is the time to do it—even bearded iris, which are usually divided in early summer, will not resent being split up at this time. Seedling plants of biennials should be set out where they are to flower. Stop fertilizing perennials, shrubs, and evergreens, also pot plants that are about to be moved indoors. Stop watering caladiums, achimines, and other summertime pot plants as soon as they are touched by frost. Take them indoors and keep them cool and dry until it's time for them to start growing again next spring. Don't be too concerned about the first light frost—most plants will survive and go on performing for another few weeks. **James Fanning**



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By James Fanning

☐ Indispensable peat moss

Gardening without peat moss is unimaginable. It is an indispensable ingredient of potting soil; nurserymen use it in planting everything from annual plants to big trees, and it performs the double function of lightening heavy soils and adding body to light ones. Humus in its most convenient form, peat moss is half-decayed vegetable matter deposited over many years in boggy areas. Unlike many natural resources, peat is constantly being created, and the deposits currently being mined are so vast as to be considered inexhaustible. Although peat is found practically everywhere, the best kind for gardening purposes comes from Canada, where it has been laid down over millenia by the growth and decay of sphagnum moss. Incidentally, the wise gardener never allows his supply of peat moss to become dust-dry. It handles best when slightly damp, and an occasional sprinkling with plain water will keep it that way.

☐ Next year's All-America

The 1983 All-America Roses will be available for planting next spring. This year two varieties have been selected by the All-America test program—Sun Flare, a clear yellow floribunda, and Sweet Surrender, a silvery-pink hybrid tea with real fragrance. Sun Flare was originated by William Warriner of Jackson & Perkins, Sweet Surrender by O. L. Weeks, a well-known hybridizer. Having been grown in test gardens all over the U.S., the two winners have demonstrated their reliability under a great variety of conditions. They will be available from mail-order nurseries and garden centers everywhere, carrying the green and white AARS tag.

☐ Look to the rose

Sam McGredy, the distinguished Irish hybridizer who transplanted himself and his roses from Ireland to New Zealand, has written a splendid book about himself, his own roses, and roses in general. Handsomely illustrated with watercolors by Joyce Blake, *Look to the Rose* (Scribner's, $24.95) consists of some 50 essays, each devoted to a single rose variety. Writing with grace, wit, and a considerable knowledge of classical literature, Mr. McGredy tells the stories of such favorites as Peace and Queen Elizabeth and also calls attention to lesser-known but equally interesting varieties. Never one to hide his own light, he gives a considerable amount of space to McGredy roses, with special attention to possible future introductions. Unlike American hybridizers, who seem to bring out some of the same old roses under new names, Mr. McGredy keeps looking for features that are truly new. For instance, he describes a type of rose with delphinium-like spires of bloom 6 feet or more tall, making our mouths water in anticipation.

☐ Staggering catalogue

Hermine and Roger Stover, of Tustin, California, who operate under the firm name of Endangered Species, issue a catalogue that is nothing less than staggering in its variety. It does not, as the title suggests, concentrate on plants that are in danger of extinction, although several such are included. Mostly, the plants offered are such unusual things as variegated hollies, pines and oaks, but such rare succulents as adenium and pachypodium are represented in considerable variety. No fancier of the wax plant, Hoya, could fail to be excited by the extent of the Stover's listings of this fascinating vine. The Endangered Species catalogue is priced at $4, including a number of newsletters, issued as new plants are available. The address is Endangered Species, 12571 Redhill, Tustin, Calif. 92680; or telephone (714) 730-6323.

☐ Autumn in the atrium

The Garden Club of America, following what is now a well-established tradition, will stage its annual "Autumn in the Atrium" exhibition from Tuesday, October 12, to Friday, October 15, at the Citicorp Center in New York. The theme will be "New York, New York, Beautiful New York," with the magnificent atrium of the Citicorp building for its setting. Included will be demonstrations of how to make a living wreath, on Wednesday and Friday at 12:30. The Citicorp Center is at 153 East 53rd St.; admission is free. ☐

Correction

Due to a printer's error, the name of the author of the Coriander article (pages 110–111, August 1982) was omitted. It was written by Marian Burros.

BUILDING FACTS

continued from page 162

Structure: Wood framing with steel columns and flitch beams.
EXTERIOR OF HOUSE
Exterior walls: Tongue-and-groove siding.
Exterior paints: Pratt & Lambert.
Roof: Corrugated galvanized sheet metal.
Insulation: Fiberglas batt R-19 by Owens-Corning Fiberglas Corp.
Windows: Wood, by Weathershield.
Skylight: Plastic, by Wasco.
Doors: Wood, by Weathershield.
INTERIOR OF HOUSE
Interior Walls: Sheetrock by U.S. Gypsum Co.
Floors: Oak in major rooms. Flooring in baths by Noramit.
Ceilings: Sheetrock by U.S. Gypsum Co.
Interior Paints: Pratt & Lambert.
Fireplace: Sheet metal. Damper by Majestic.
Hardware: Brushed chrome, by Ironmonger.
Lighting fixtures: Eyeball recessed, by Halo.
Kitchen and bathroom cabinets and countertops: Custom-made of plastic laminate.
Kitchen equipment: Dishwasher by Kitchen-Aid. Ovens and range by Jenn-Air. Exhaust fan by Nutone.
Plumbing fixtures: In kitchen, Elkay. In baths, Kohler.

Materials and equipment in the kitchen on page 108

DECORATOR/DESIGNER: Paul Pilgrim and Gerald Roy, Pilgrim/Roy Antiques & Interiors, 372 Hayes St., San Francisco CA 94102
ARCHITECTURAL CONSULTANT: Robert R. Wong
Flooring: New oak saturated with white pigment, stripped and coated with Bacca-Glizza finish custom done by P/R.
Countertops: Italian marble, white with gray and green striations, custom by P/R.
Cabinets: Solid cherry, custom by P/R.
Island: Solid cherry base and Italian marble top, custom by P/R.
Equipment & Appliances: 6-burner drop-in gas cooktop with 24" drop-in gas griddle by Wolf. Built-in electric double ovens (SC0274890) with stainless steel finish by Chambers. Refrigerator/freezer with stainless steel finish by Sub-Zero. Undercounter dishwasher (KDS18), garbage compactor, and disposals by KitchenAid. Ventilating fan by Thermador. Polar sink and faucets with chrome finish by Grohe.
Furniture custom designed by Pilgrim/Roy: Cherry Shaker-style dining table, Queen Anne tea table, desk unit, corner cupboards, window seat (fabric by Stahl & Stahl, San Francisco), leaded windows, iron chandelier. □

MONEY

continued from page 30

example, if the store owners in a shopping center raise their net income by $1,000,000, the partnership would get an extra $330,000 to $500,000 of lease income for the year. When the deal comes to an end in 10 years, the partnership will also share in the appreciation in value. So, the deal will give its investors a rising income plus a hedge against inflation.

Even oil and gas programs are being structured for people who are more interested in income than they are in tax deductions. These partnerships invest only in producing oil and gas wells, which are considered the safest kind of energy investment you can make.

As with the real-estate partnerships, these oil deals give investors a hedge against inflation. If oil and gas prices continue to rise faster than the rate of inflation, the income you get will also outpace inflation. □

PETS

continued from page 136

suburbs, and who were proud owners of two lovely Persians, invited me to dinner. Knowing of my allergy to cats, they did their best to prove my condition was all in my mind. They erased all visible traces of Rumple and Stiltskin and confined the little misery makers to a bathroom upstairs. Since I wasn't aware of their cats, they thought to prove me a hypochondriac. Alas (for them and for me), they failed when I stepped through the door, got the telltale tickle in my throat, and stepped back out—all the while shooting hostile and accusing glances. A fine pot roast and cantaloupe went to waste.

If your allergy is less severe, cats do have certain advantages over dogs. For one thing, they are easier to confine and seem to resent confinement less. They are also inherently cleaner and in need of far less exercise and attention.

Should you decide to give a cat a go, there are two breeds that are distinctly less allergenic than the rest and worthy of mention. One is the Rex, a short-haired, big-eared mutant cat, developed in Cornwall and Devon, England, which has been available in this country for a relatively short time. It is an affectionate, people-oriented cat that achieves no great size and is lacking the guard or long hairs that overlie the undercoat. It has minimal dander and barely any static charge to the coat.

The other cat is the Canadian Hairless or Sphinx. Like the Mexican Hairless dog, it is almost utterly hairless, possessing only a very short coat and no whiskers. It must be kept warm and well protected. It has a friendly, outgoing disposition like the Rex. If you don't mind the way it looks, it makes a good, non-allergenic pet.

It is, of course, possible that you are just too sensitive for any of these animals but still feel you would like a pet. Don't despair, welcome to the world of the frog and toad terrarium, the scorpion jar, and the large house plant with resident boa constrictor. □

HEALTH

continued from page 36

Guide to dental specialists

Dentist: The G.P.s of dentistry who can treat most dental problems.
Pedodentist: Specialists in the treatment of children's dental problems.
Periodontist: Looks after gums and bone problems. Helps you to keep your teeth until a ripe old age.
Prosthodentist: This is the specialist who makes caps, dentures, and bridges; may also do tooth implants.
Orthodontist: The specialist who straightens teeth with braces and bands—usually in the teen-age years, but today both younger children and adults are benefiting, too.
Endodentist: The specialist who deals with root-canal surgery and therapy.
Oral and maxillofacial surgeon: Wires jaws, does delicate surgery to correct congenital deformities, repairs results of trauma due to accidents.
Cosmetic dentist: Not yet recognized as a separate specialty by the profession but may be hailed as a genius by patients with newly beautiful teeth. □



BEST in BOOKLETS

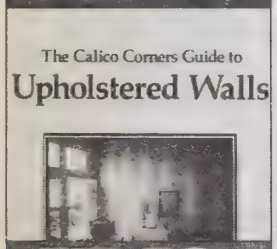
Some marvelous [illegible] you plan and shop are in the booklets listed below, and they're yours for the asking. You can order them directly from House & Garden. Just fill out and return the order coupon, enclose $1 for postage and handling, plus any additional charge as indicated next to the booklet number, and we'll see that your booklet requests are filled as quickly as possible. Please send check or money order.



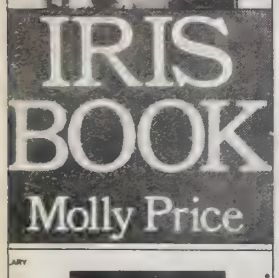
1 THE ENTERTAINER. Presenting a mini-review of Admiral's high-performance refrigerator is this booklet-size representation of The Entertainer—the brochure is designed like the refrigerator. It shows how it opens, its storage space and exclusive features. Admiral Home Appliances.



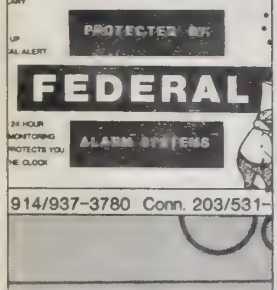
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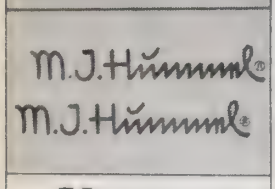
3 CALICO CORNERS GUIDE TO UPHOLSTERED WALLS. The custom look of upholstered walls padded and covered with fabric is no longer the sole province of interior designers. This new 20-page booklet enables an amateur to do a professional-looking job. Calico Corners. $2.50



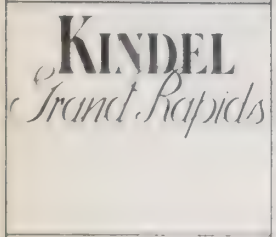
4 THE IRIS BOOK. 204 pages of information on growing iris in American gardens. Includes: how to have iris blooming from late winter thru summer; how and when to plant; how to combat disease and pests; plus planting ideas. Capability's Books for Gardeners. $5



5 HOMEOWNER'S GUIDE TO PURCHASING BURGLAR AND FIRE ALARM SYSTEMS. This booklet shows how to protect yourself against burglars, fires, and fly-by-night companies. It describes the various systems available to enhance your safety. Federal Alarm Systems Inc. $3.75



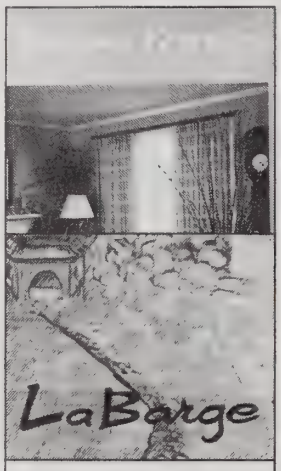
6 DISCOVER A COLLECTING TRADITION! The delightful M.I. Hummel figurines of West Germany have been cherished for nearly 50 years by enthusiastic collectors. See this Hummel "Guide for Collectors" plus other figurine brochures. Goebel. $1



7 LOUIS XV FRENCH PROVINCIAL REPRODUCTIONS. Dining and bedroom pieces shown in this booklet are adaptations from choice models imported from France, interpreted by skilled craftsmen. In keeping with Kindel's tradition of quality, the French Provincial collection is styled for a lifetime of appreciation. Kindel. $2



8 KINDEL. Kindel's catalogue of fine upholstered furniture displays the quality and durability of its pieces. All materials are of highest quality from the selected hardwoods to the rich texture of the cover. Discover the variety of fabrics and design offered throughout the book. Kindel. $2

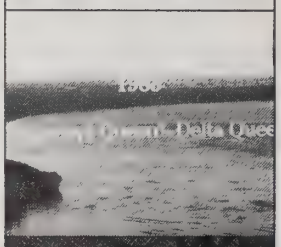


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NOVEMBER 1982
Vol. 154, No. 11



ON THE COVER

Refreshing a town-house living room is a mix of antiques—a Coromandel screen, Aubusson rug, English Chinoiserie mirror—and walls that take their pink from 18th-century Wedgwood china (foreground). A ruffled sofa and moiré-printed cotton curtains give formality a friendly face. Designed by John Robert Moore II for the Kips Bay Boys' Club Show House. See Shopping Information. Photograph: Feliciano.

DECORATING
ARCHITECTURE
BUILDING

36 HomeStyle. *By Elizabeth Gaynor*
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Currents

Art

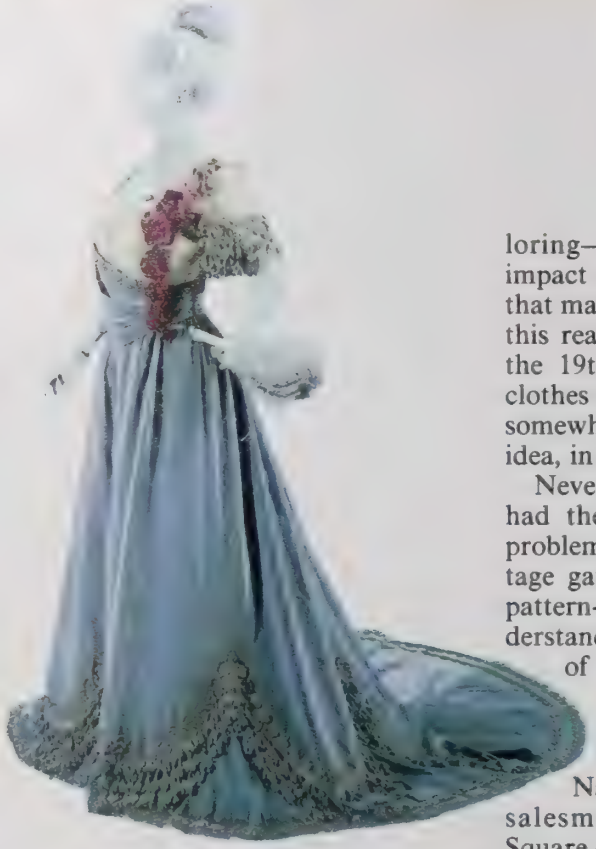
BY MARY ANN TIGHE

Artful garments, feminine and masculine

The House of Worth: The Gilded Age 1860–1918. *Museum of the City of New York, through May 15, 1983.*

Before Charles Frederick Worth set up shop, the couture did not exist. There were fashionable haberdashers and mercers—for example, the shops where Worth learned his trade—and, of course, there were celebrated seamstresses, such as Marie Antoinette's own Rose Bertin. But the complete fashion statement—hat-through-shoes ensembles for every important moment in a woman's life, all available at a single elegant shop—was Worth's invention.

The Museum of the City of New York's exhibition focuses on the clothing Worth made for his New York clients. Since he did a considerable volume of work for rich New Yorkers and because they requested some of his most extravagant efforts, it is possible to get a good idea of the full variety of Worth style from this show.

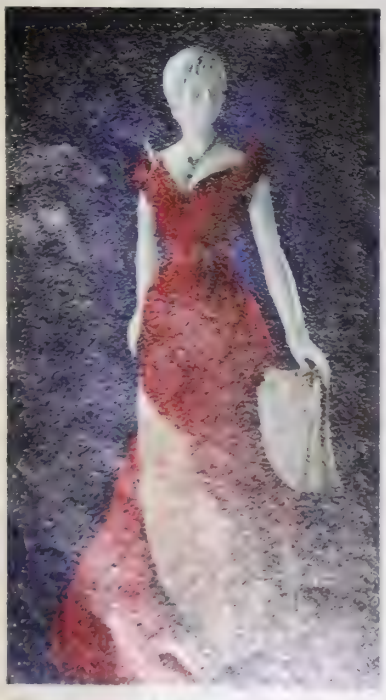


Evening dress by Worth, Paris, c. 1905, with velvet skirt, net lace corsage and sleeve caps.

He was an unlikely person to revolutionize feminine dress. First, Worth was an Englishman, born in a small town in Lincolnshire in 1825. England has never been a force in ladies' clothing, though it is a leader in men's tailoring—a fact that was to have an impact on Worth. The second quality that made this designer's ascendancy in this realm unexpected was his sex. In the 19th-century men did not create clothes for women. There was even a somewhat unsavory aspect to the very idea, in the perspective of that time.

Nevertheless, Worth appears to have had the knack for turning apparent problems into assets. His English heritage gave him a thorough training in pattern-making, and, above all, an understanding of fabric, and one other bit of learning as well: Not far from Swan & Edgar's mercer's shop on Regent Street, where Worth sold material, was the National Gallery. The apprentice salesman would cross Trafalagar Square often to study the dresses in the museum's collection of paintings. This grounding in fashion history would form the basis for Worth's inventory of designs.

When, at the age of 20, Worth arrived in Paris to work for a French fabric store, it was a true match of good timing with fresh talent. The Second Empire was at its height. Napoleon III ruled the last of the truly opulent *(Continued on page 12)*







Three mid-Victorian [illegible] plumes c. 1865–6. [illegible] an additional [illegible]

Paris: Left: *Evening gown of scarlet silk brocatelle with French bobbin lace panels and red ostrich [illegible] c. 1865, of Nougat satin trimmed with tulle, swansdown, crystal beads and glass pearls. The dress has [illegible] owner wore it at her wedding.* Right: *Afternoon dress, c. 1895, satin with lace and feathers.*



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Art

continued from page 12

its fully realized form—was due not to any problems of technology or fabrication but because the knights reacted against the claustrophobia caused by being encased in metal.

One of the most interesting aspects of this exhibit is the interaction it reveals among the arts, fashion, and the appearance and function of armor. Many of the motifs carved on the pieces in this show have been traced to their sources in painting or prints. Clothing styles also had an impact on the artisans' work. One suit of Italian armor translates the broad seams of a popular style of Spanish doublet into bands of decorative pattern etched onto the surface of the steel plates.

Influence moved in the other direction, too. The convention by which men's clothing buttons left to right began with armor. Because battle protocol called for the left side to face the enemy, the seams on the armor's vest closed left overlapping right for better protection. And today, though the rationale for this custom obviously no longer pertains, the tradition persists.

Eventually armor evolved to the point when some regalia was created solely for decorative purposes, usually associated with a pageant or theatrical presentation. This produced a variety of bizarre variations on the standard forms like helmets in the shape of animals or monsters. The appearance of armor, as well as the arms knights carried and the stirrups, muzzle, and body coverings of their horses, grew more refined even as its functionalism declined. By 1600, guns were in growing use, and against the impact of bullets, armor proved to be of little help. The last pieces in the exhibition date from the 17th century and are of the type brought to America by the colonists.

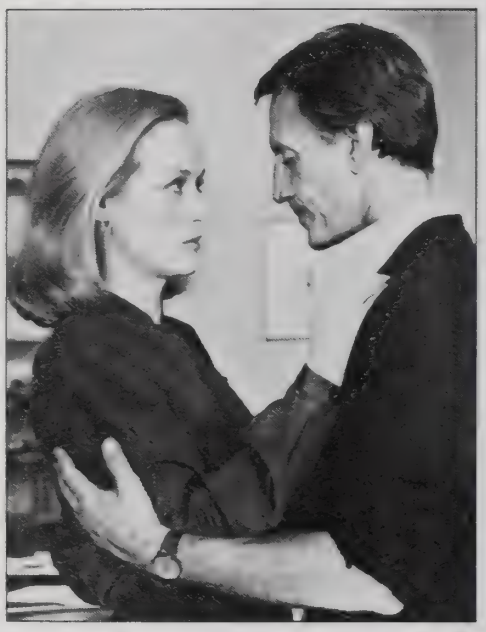
In a time threatened by nuclear war, these objects look more like jewelry than instruments of destruction. Even the sharpest rapier, when covered with exquisite carving, gilt, and enamel, seems charmingly benign. But it is this fusion of art and violence that makes these pieces meaningful today. They [illegible] of the human need [illegible] Middle Ages [illegible] and brutal aspects of life [illegible] and some touch of grace and beauty.

Movies

BY DAVID DENBY

Psycho-thriller homage to Hitchcock

In the Still of the Night, the new picture written and directed by Robert Benton, is a special disappointment: One had come to expect the best from him. His last movie, *Kramer vs. Kramer*, was the most serious, the most heartfelt, and the most beautifully crafted of the recent group of movies about family problems, children, and divorce; the one before that, *The Late Show*, was a scruffily original private-eye movie, not sufficiently celebrated at the time of its release (1977). What was refreshing about Benton (a former editor at *Esquire* and then, with David Newman, the author of *Bonnie and Clyde*) was that he seemed to be discovering something new with each movie rather than relying on genre formulas or sure-fire commercial ideas.



Meryl Streep and Roy Scheider in Robert Benton's new film, In the Still of the Night.

In the Still of the Night is Benton's homage to Alfred Hitchcock, which is exactly what we don't need from him or from anybody else. The movie is about a psychiatrist, Sam Rice (Roy Scheider), who has lost a patient—murdered, in the man's own car, on the New York streets. When the patient's mysterious blonde mistress, Brooke Reynolds (Meryl Streep), shows up at Sam's office, Sam begins to fall in love. But has Brooke committed the murder? Will she murder Sam? All the signs point that way, but Sam, obsessed, and eager to clear her, follows her around the city at night, hangs around her office (an art-auction house, patterned after Sotheby Parke Bernet), and gets deeper and deeper into trouble.

The story has some of the dark complication of Hitchcock's plots, but not the jauntiness and verve, the plausibility of motivation by which the most ordinary people are led into the most extraordinary situations. In the absence of this kind of skill and wit, the suspense devices and mystifications stick out too obviously. When we're not teased out of our disbelief, we think, "It's only a thriller—worked-up hokum." The movie is a little flat, even stiff, and the borrowings from Hitchcock, nakedly exposed, are an embarrassment. The man or woman who falls in love with someone who may be a murderer is present in many of Hitchcock's films (most notably *Suspicion*, with Cary Grant and Joan Fontaine). The mysterious blonde as icon is out of *Vertigo*; the auction-house scene is a reworking of a famous episode from *North by Northwest*; and the elaborate dream, which Sam analyzes and which contains clues to the murder, is a reprise of something Hitchcock and Salvador Dali tried in *Spellbound*.

Benton has constructed one very scary sequence in which Sam follows Brooke into Central Park at night, only to get mugged—an episode balanced between terror and comedy—but the rest of the movie feels bleached out. Trying to do Hitchcock with taste and elegance, he exposes the limits of an Upper East Side sensibility—the small, boxy apartments that were thematically important in *Kramer* don't have enough resonance as settings for a thriller. The sheepish Roy Scheider isn't very convincing as an ace shrink, and he doesn't seem powerful enough to qualify as Meryl Streep's savior. Once again, Streep has been used as a witchy, mysterious woman, remote and tense, who finally gets to explain all in a long monologue at the end. Streep is great at monologues, and her big moment here is almost an entire movie in itself, but it's hard not to feel she's being wasted. Meryl Streep has extraordinary ability to sound the depths of *normal* behavior; she no more belongs in this thriller as a spooky neurotic than Liv Ullmann would. □


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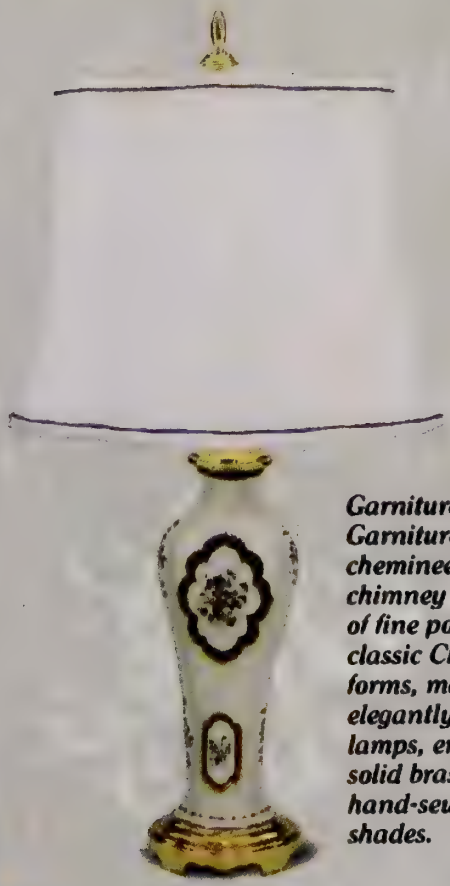
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Books

BY CAROLINE SEEBOHM

Home-grown glories

American Decorative Arts *by Robert Bishop and Patricia Coblentz; Harry N. Abrams, $65*

This book, with 405 huge pages and 443 illustrations, 160 in sumptuous color, is the most comprehensive book on the subject ever published. The authors, both experts in the field and lively writers, have found important contemporary documents to support their evaluative text, providing a marvelous social as well as artistic history from 1620 to the present. Homage should also be paid to museums such as Winterthur and Dearborn for providing so many of the objects under review.



Comb-back writing-arm chair, c. 1760–90

It is impossible in this space to describe the book's scope. One once again marvels at this country's ability to absorb foreign ideas and transform them, however outlandish they may have seemed. The sections on folk art give long-overdue emphasis to this truly indigenous contribution to the decorative arts, and as the book reaches the 20th century, one is aware how more and more American artists and craftsmen found their own voices without European help.

The book's design is a bit mannered, its decorations and borders occasionally intruding upon the text and pictures. But this is a small quibble compared to the quality and depth of what must be an essential volume for anyone interested in the decorative arts. □

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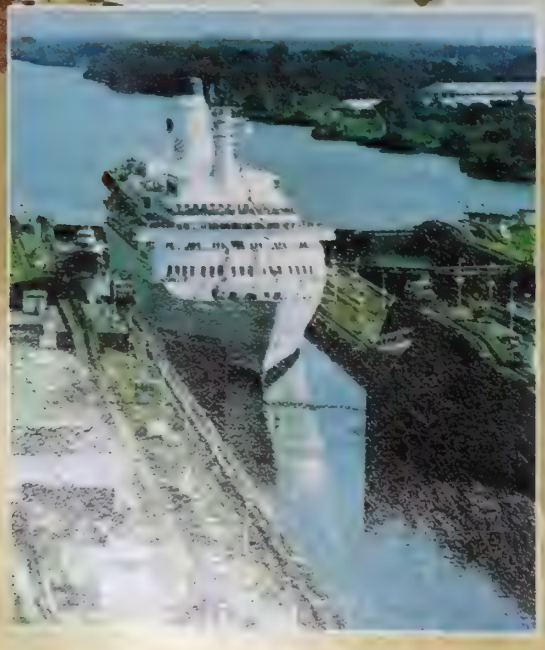
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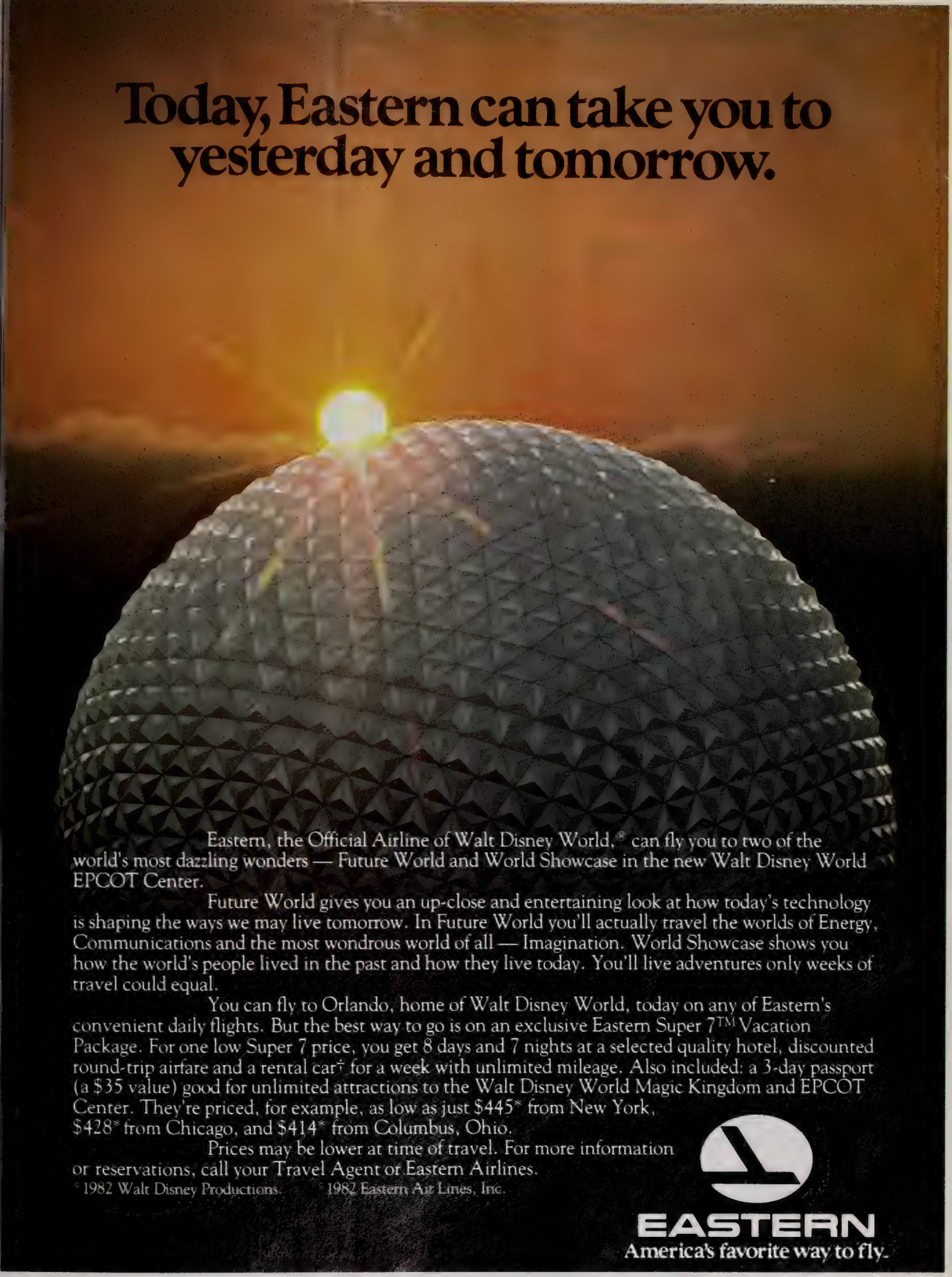
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continued from page 30

where he and his friends used to paint, drink martinis, and watch the sun set, that Coward is buried.

Friends and observers of Noël Coward have said that he was happy at Firefly. In *The Life of Noël Coward,* Cole Lesley wrote that for Coward "the place breathed solace, a comforting quietude." And according to his housekeeper, Miguel: "If you went to him a hundred times a day, he would each time have something to say to keep you laughing. He jokify all the time."

DIANE WELEBIT

For more on Jamaica: Jamaica Tourist Board, 866 Second Ave., New York, N.Y. 10017; (212) 688-7650. *Information on Firefly:* HATS, 416 West 42nd St., New York, N.Y. 10036.

A YEAR OF WEEKENDS

With 52 weekend getaway ideas, *Away for the Weekend: New York* by Eleanor Berman (Clarkson N. Potter, $8.95) is the antidote to a dull weekend at home. And even if you don't live in New York (although all 52 things to see and do are within 200 miles of the city) the book is a useful source of unusual travel ideas in the Northeast, including a tour through a chocolate factory, a stay at a Mennonite farm in Pennsylvania, a whale-watching boat ride off Long Island, a bronco-busting rodeo, mineral baths, winter hikes, walking tours, plus unexpected museums—of cartoons, nuts, and Pre-Raphaelites. □

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The control of a pencil plus the staying power of a powder... that's new Shadow Stix. Slim, twist-up sticks with a neat tapered tip let you put the color right where you want it. The creamy, creaseproof color goes on easy, stays on long—like a powder. Shadow Stix—a whole new way to get luscious, long-wearing eye color. From Maybelline.

Slim, twist-up sticks... neat tapered tip

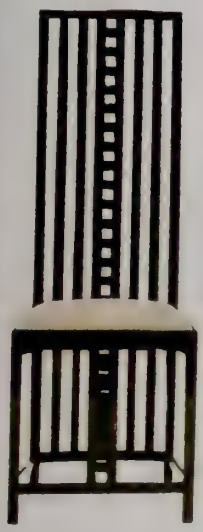
Shadow Stix

Maybelline®

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Classic pieces by Mackintosh newly available





Curves in writing desk and seat rails soften emphatic geometry of pieces by Mackintosh.

Architect and designer Charles Rennie Mackintosh so liked the writing desk and chair he created for Scottish publisher Walter Blackie in 1904, he later duplicated the pieces for himself. These designs and others originally done for private houses and tearooms in turn-of-the-century Glasgow are now being reproduced and brought into the U.S. by Furniture of the Twentieth Century in New York. This month the new collection can be seen for the first time at Lord & Taylor's Fifth Avenue store; the show foreshadows a major exhibition of 19th-century British design scheduled there for next year. The most dramatic pieces are painted silver or ebonized, with decorative details in mother-of-pearl and lilac-colored glass.

Watercolor looks, special touches



Known for her Designers Guild shops all over Europe, Tricia Guild, *right,* has just completed her first line of furnishings for the American market. She brings to it the same soft palette, mix of pattern, and interest in detail that made her look distinctive abroad. Most enticing are the special pieces that add a touch of luxury other coordinated collections lack: 20-inch appliqué pillows and others woven of cotton ribbons and tapes, oversized handmade throws, full table skirts and square "toppers" with appliqué borders. In Tricia's image as well as in her words, the designs are "soft but very contemporary—that saves them from being over-fussy." This fall at Bamberger's, Bullock's, Lazarus, and Macy's.

If you love to do your own decorating...

. . . and want to crash the "to the trade" barrier, there's Quintessence, a shop in Walnut Creek, California, with a library of fabrics, wallpapers, paints that coordinate; a product information service to track down hard-to-finds; furniture, architectural details, best designer hardware and such, all at retail. MARILYN SCHAFER



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ANTIQUES

Q & A

QUESTIONS & ANSWERS
BY LOUISE ADE BOGER

LYRE BACK

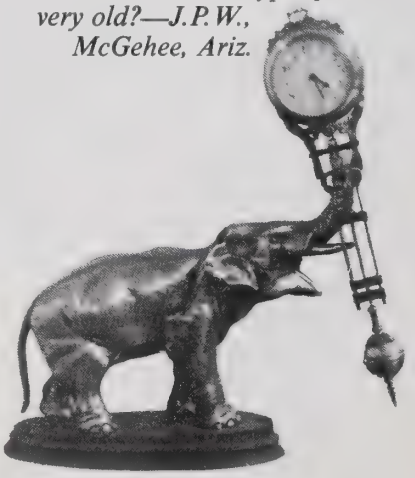
Can you tell me where and about when my chair was made? Is the lyre-shaped splat unusual?—K.M.A., Cleveland, Ohio



If your carved and painted Louis XVI–style lyre-back side chair is of the period, it was made in Paris about the early 1780s. Prior to this time, all costly Parisian chairs have upholstered backs. However, it was in just these years when English taste exercised a marked influence in France, and many luxury chairs, even gilded chairs, were made with backs all of wood and openworked in the English manner. The most popular motif for these open designs was the lyre. Parisian chairs of this class with pierced splats or lyre backs were often referred to as *chaise à l'anglaise*—chairs in the English manner.

SWINGING CLOCK

Please tell me whatever you can about the maker of my clock. The mark has an 8-pointed star enclosing the initial J. Also, is this type of clock very old?—J.P.W., McGehee, Ariz.



The prominent German clock manufacturer, Junghans, established in 1900, uses as its trademark a mark such as you describe. Your swinging clock illustrates a fantastic type which was in favor in Europe in the latter part of the 18th century, having an animal carrying a clock as the important feature. Here the trunk of an elephant supports the clock. Doubtless, the oval stand provides a more even foothold than would the feet of the animal.

U.S. SILVER

What can you tell me about the origin of my silver sugar bowl and creamer? — C.D., Santa Monica, Calif.

Your sugar bowl and cream jug were made by Samuel Williamson, listed in Philadelphia directories of 1794 through 1813 as silversmith. Both pieces satisfy the requirement of massiveness, a characteristic of Empire Style silver. At an exhibition of Philadelphia Silver, 1682 through 1800, held at the Philadelphia Museum of Art in 1956, Williamson was represented by eight pieces, including four teapots. Perhaps one of the teapots belongs to your two pieces.



Continued, page 44

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Kahlúa Glazed Turkey*

12 to14 lb. turkey
Dressing
1/3 cup apricot jam
1/3 cup Kahlúa

A magnificent recipe you will invariably serve with pride: using your favorite dressing, stuff and truss turkey as you ordinarily would. For the glaze, strain the jam or smooth it in a blender. Add Kahlúa and mix well. Use it as your baste throughout roasting period. Make gravy as usual. Serves 6-8.

*This recipe is equally superb with goose, duck or any other poultry.

Kahlúa Candied Yams

4 medium-size yams
1/4 cup butter or margarine
1/3 cup brown sugar
1/4 cup Kahlúa

A traditional favorite which Kahlúa makes all the more memorable: boil yams until tender but still firm. Peel and halve lengthwise. In a heavy frying pan, melt butter and sugar. Add Kahlúa, stir and cook for 1 minute. Add yams and turn until brown on all sides. Cover, reduce heat and cook about 15 minutes. Turn yams once more before serving. Serves 4-6.

Kahlúa Pecan Pie

Pastry crust
1/4 cup butter
3/4 cup sugar
1 tsp. vanilla
2 tbs. flour
3 eggs
1/2 cup Kahlúa
1/2 cup dark corn syrup
3/4 cup evaporated milk
1 cup whole or chopped pecans
1/2 cup heavy cream, whipped
Pecan halves

We honestly feel you've never tasted a pecan pie quite this good! Line a 9-inch pie plate with your favorite pastry recipe. Chill. Set oven at 400°. Cream together: butter, sugar, vanilla, flour. Mix well. Beat in eggs, one at a time. Stir in Kahlúa, corn syrup, evaporated milk, pecans. Mix well, pour into pie pan. Bake for 10 minutes. Then reduce heat to 325° and bake until firm (about 40 minutes). Chill. When ready to serve, garnish with cream and pecan halves. Serves 8-10.

Kahlúa & Coffee

The perfect after-dinner drink: add 1 oz. of Kahlúa to a cup of steaming black coffee. A dollop of whipped cream adds an extra festive touch.

Kahlúa Black Russian

An excellent cocktail or nightcap: in an old-fashioned glass, pour 1 oz. of Kahlúa and 2 ozs. of vodka over ice. Mmmm.

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Simply, Kahlúa in your prettiest liqueur glass.

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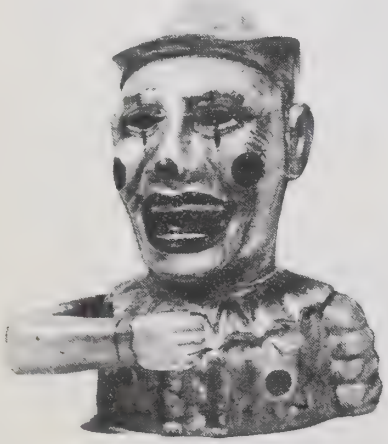
ANTIQUES Q&A

QUESTIONS & ANSWERS

continued from page 40

HUMPTY-DUMPTY BANK

What information have you on my clown bank? You press a lever behind his shoulder, he raises his arm, puts the penny in his mouth, and his eyes roll. —*K.H.R., Radnor, Pa.*

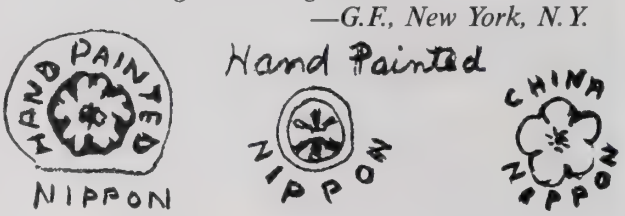


One of the most popular clown banks, it was patented by Peter Adams and Charles G. Shepard, March 4, 1882, and June 17, 1884, and was manufactured by the Shepard Hardware Co. of Buffalo, New York. In 1885, it was patented in Canada and in 1884 in England, where bust banks enjoyed considerable popularity. The name of your mechanical bank was taken not from the well-known nursery rhyme but from a character created by a 19th-century pantomimist, George Washington Lafayette Fox, whose Humpty Dumpty became the most celebrated clown of his day.

NIPPON WARE

For some time now I've been collecting Nippon pieces and would like to know why the word Nippon was used and when the wording was changed.

—*G.F., New York, N.Y.*



Nippon and Japan (meaning origin of the sun) are interchangeable. The McKinley Tariff Act of 1890 established the requirement that after the first day of March 1891, all articles of foreign manufacture shall be plainly marked, stamped, branded, or labeled in legible English works to indicate the country of origin. For the ensuing 30 years, ware imported from Japan bore the name Nippon. In 1921, the U.S. Treasury decreed that Japan must be used instead of Nippon, as the latter was a Japanese word.

ANTIQUES SHOWS

The 7th Annual **Western Reserve Antiques Show** of the Western Reserve Historical Society, sponsored by its Women's Advisory Council, will be held October 29 through 31. It will feature a special exhibit devoted to American painted and decorated furniture from the Society's collection. Crawford Auto-Aviation Museum, 10825 East Blvd., Cleveland, Ohio 44106.

The First **San Francisco Fall Antiques Show**, for the benefit of Enterprise for High School Students, Inc., will be held November 11 through 14. Fort Mason's Pier III, San Francisco, Calif. 94123.

The **High Museum Antique Show** and Sale in Atlanta will be held November 11 through 14. Its theme—The Orient: Past and Present. The Atlanta Apparel Mart, Spring Street at Harris, Atlanta, Ga. 30309.

Correction

In our August column, a portion of a sentence was inadvertently omitted from the description of the Connecticut Ice Pitcher. The sentence should have read: It was first issued in 1854, extended for seven years, and reissued in 1868.



The lamp: suggested retail price $75. Just one from a collection. About $11 to $80.

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Our Jamie's 5 months this week. His little cradle is from Ethan Allen, too.



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That's how we feel about our furniture, too. And it's why I fell in love with the things at Ethan Allen. They seem committed to making really fine furniture that grows in value over the years.

Nick and I think about every piece before we buy it, to make sure we get the kind of quality and value we want. You can tell just by looking at it, this furniture is going to last a long time–I bet Jamie inherits this bed! Then it really will be an heirloom."



You know, when our friends come over they can't believe we own such good furniture. When I te them it's all from Ethan Allen, they're even more impressed. They don't realize that in the long ru buying good furniture from the start is one of the best investments you can make.



Ethan Allen Galleries

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frogg

by

Jessica DeStefano

A whimsical, wonderful new work of art in fine porcelain by one of America's most gifted sculptors.

To brighten your every day and delight your family and guests, a magical Frogg holds your favorite fresh or silk flower which you can change as often as you wish.

He's the creation of Jessica DeStefano whose museum and gallery pieces have been hailed as "brilliant" by notable critics coast to coast. Much of her success is the result of a fresh outlook combined with a highly refined skill.

"I don't believe all art should be reserved for complex social or philosophical statements. The frogg has many magical meanings handed down through myth and legend. In creating him as I have, he extends a simple invitation into a world where frogs smile, hold flowers, and fantasies come true."



Shown smaller than actual size of 5 inches high

Frogg is individually hand cast in fine bisque porcelain and will be impressed with the hallmark of The Historic Providence Mint, and Jessica's signature.

To reserve Frogg by Jessica DeStefano, you must act promptly. We must have your reservation no later than the validation date shown on the order form.

THE ARTIST

The list of juried shows, awards and one-woman exhibits credited to Jessica is far too lengthy to list. Simply put, she is one of America's best-loved sculptors whose work is eagerly sought by museums, galleries and private collectors. Frogg is the first of her whimsical animal sculpts she has made available to collectors and the first ever to be produced in fine porcelain.

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A blaze of year-round color

Geraniums, with their vivid blossoms and multiscented leaves, deserve a place in every house

By Richard Langer

The geranium suffers neglect from many indoor growers—not in the sense of care, for the geranium is sturdy enough to withstand carelessness, but rather the neglect of not being grown at all, simply because the plant is so common. And that's a shame, because this bountiful blooming plant can be a real show-stopper. If you have overlooked the geranium, now is the time to add this plant to your collection.

While most geraniums are of South African origin, they are really international plants, for they have been grown everywhere in the Western world, from the window boxes adorning Swiss chalets to the apartment spires of Manhattan and the shoreside gardens of California. Given their preference, which is for warm days and cool nights, and good culture, they can be induced to bloom quite literally year-round. For geraniums form buds continuously at the tops of their new woody growth. So if things are looking a little dull in your indoor garden for the days of winter, you can add a splash of color with geraniums.

The smaller zonals and dwarf varieties are good places to start. The unfortunate downfall of the zonals' popularity probably began during the Victorian era, when bountiful displays of these floriferous beauties filled acres of lavish formal gardens, surrounding ornate fountains, iron deer, bronze cupids, and other metallic whimsies.

But zonal, so named because of its distinctive two-toned circular leaf markings, is striking enough in its own right to need no artificial embellishments other than an ordinary pot. The flowers are almost a visual extra—but what an extra they are! The so-called singles have, as their name implies, simple flowers; the doubles, fuller, more compact ones.

A further distinction, based on chromosome count, lies between the standard zonals and the French types. However, unless you're planning on hybridizing, the reason for the distinction is not really important. What counts is that the French types are usually the more vigorous growers, with larger stems, leaves, and flowers. The flowers are also usually more enduring.



Stunning leaf patterns mark zonal geraniums

Brilliant red bloomers of the 'Alphonse Richard' and 'Improved Ricard' strains are popular examples of this group.

A host of other groups such as the Irene, Fiat, and Painted Lady present themselves once you begin to examine the field of geraniums. But searching for specific varieties when you're just starting out with the genus is really more trouble than it's worth. Begin with the best specimens available in your area, and you will be rewarded with success. Be forewarned, however, that success often leads to becoming a specialized collector. Then, of course, you will be looking for very specific plants to round out your ensemble. But that's a challenge for the future.

Two rather distinct groups should be on your first list—the dwarfs and the scented geraniums. The dwarfs offer more flower power for their size than just about any other house plant.

Probably the most popular dwarf is the dark-leaved zonal 'Black Vesuvius' with its bright scarlet flowers. Although it is a slow grower, nothing seems to hold back its steady stream of oversized, brilliant flowers, particularly in winter, the plant's prime blossoming season. The salmon-pink 'Bird Dancer,' along with choice pinks of 'Sweet William' and 'Mrs. Parker,' will also keep blooming as true miniatures, which for geraniums is, say, under 12 inches high.

One thing should be noted about the care of dwarf geraniums—don't become frustrated by pot size. Most growers and greenhouse owners keep these plants in tiny thumb-sized 2½-inch pots. That's all well and good for the plants, but it's rather difficult housing in a home environment. Such small pots tend to be tippy and unstable, dry out very quickly, particularly in the sunny window the plants require for the best blossoms, and they are a general nuisance. But relax—the dwarfs will do just as well in larger pots. While the usual rule of thumb is to keep the pot size proportionate to the plant and, if anything, on the small size, here's one place where it pays to break the rules.

If you purchase your plants locally, you can repot them right away. If they come by mail from a specialty grower, give them a week or two to recuperate from jet lag before repotting. A 3½- or even 4-inch pot will be fine.

Any sandy potting soil will suit geraniums, though unless it's one especially designed for these heavy-soil-preferring plants, it may *(Continued on page 50)*



The breeze was brisk.
Our sails were full.
The coffee was Brim.



GF
GENERAL FOODS

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continued from page 48

be on the humusy side for them. To improve their rooting under such circumstances, simply drop by your local pet store for some parakeet gravel and mix one-third gravel to two-thirds potting soil. The blend will reduce the superhumusy quality of most potting soils, the gravel adding extra drainage as well as firmness to the soil. The charcoal bits in the parakeet gravel stabilize the pH of the soil and keep it from going sour or becoming too acid. If you have never tried it, incidentally, a bit of charcoal in the potting soil of almost any pot plant does a lot to improve its growing.

Another group of geraniums not to be missed is the scenteds. Scented geraniums are among the most fragrant of all plants—but not their flowers. For some unfathomable reason, the leaves of these unusual plants exude a fragrant oil. Most botanists feel that flowers have fragrance in order to attract pollinating insects, although color, shape, and other variables are just as important for this purpose. But why scented leaves? Certainly not for pollination. Is nature simply being fanciful? One might be inclined to believe so. After all, why add the delicious fragrance of nutmeg, apple, lemon, mint, pine, ginger, strawberry, or even coconut to the leaves of the lovely geranium? Whatever the answer to this question, one fact is certain. Growing these plants is an olfactory delight, the Spice Isles of horticultural dreams.

Scented geraniums are usually sold under their Latin names, with the fragrance listed as well. There are also cultivars of note. *Pelargonium capitatum* has rose-scented ruffled leaves, *P. crispum* lemon, *P. denticulatum* pine, *P. grossularioides* coconut, and *P. odoratissimum* apple, to list just some of the scents available.

> Scented geraniums are among the most fragrant of all plants— but not their flowers

On a warm, sunny day, the fragrance of these plants is one of life's small pleasures. To release even more fragrance, simply rub the leaves or pinch one off. You'll also have to pinch the plant back regularly in order to keep it bushy. But don't sniff the leaves and then throw them away. Make a potpourri instead.

Do so early in the morning before the sun strikes the leaves and releases the fragrant oils. Dry weather is an extra plus at harvest time. Pick a variety of scented leaves. Remove the stems—they can be left on if you are in a hurry, but the leaves will dry more quickly and evenly without them. Spread the leaves out in a single layer on some tissue. I like to use tissue paper on an old flat split-bamboo basket/tray. This allows good air circulation from both top and bottom, which means I don't have to turn the leaves very often. I do give them a shake every second day or so if they seem not to be drying evenly. It's also important to keep the leaves away from direct sunlight and heat while they are drying.

After a week or 10 days, the leaves should be ready to be fixed. A fixative absorbs the volatile oil and keeps the potpourri fragrant longer. Orris root is the old standard fixative, about an ounce of it shaken evenly into a quart of dried loose leaves being the appropriate amount.

Pour the fixed leaves into decorative jars, filling them only about half full. Add a tablespoonful of mixed spices such as cloves, cinnamon, and mace if you wish, then cover tightly. Let the potpourri mature for a month or two, shaking the jar lightly every couple of days to mix the contents.

Once the potpourri has aged, the jar cover can be lifted any time you want a fragrant whiff of all the delightful scented geraniums rolled into one. □



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To reserve *The Birds and Flowers of the Meadow and Garden* for yourself, simply mail the attached Advance Reservation Application by December 15, 1982. You will be billed $19.50 prior to shipment of your first plate. The balance of $19.50 will be billed with shipment. Thereafter, you will receive one plate every other month and be billed in two monthly installments of $19.50.

As you would expect from Fleetwood, this price is all-inclusive: for *each* of the twelve plates a compelling information booklet . . . a Certificate of Authenticity . . . a display stand suitable for shelf or wall use . . . plus all delivery charges.



Such collections as this make life worth living. Do mail the Reservation Application *today*, to: The Fleetwood Collection, One Unicover Center, Cheyenne, Wyoming 82008-0001.

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THE FLEETWOOD COLLECTION

Reservation Application

The Birds and Flowers of the Meadow and Garden

Fine China Plate Collection

Suggested Reservation Deadline:
December 15, 1982
Limit: One set per Collector

The Fleetwood Collection
Cheyenne, Wyoming 82008-0001 **HX62**

Please accept my reservation for *The Birds and Flowers of the Meadow and Garden*, a collection of twelve fine china plates featuring original works of art by Don Balke. I will receive one plate every other month, beginning in January, 1983. I may return any plate with which I am not completely satisfied for refund or replacement. Price stated below includes all shipping, handling and insurance.

Please bill me for each plate in two equal monthly installments of $19.50 each. I will be billed $19.50 prior to shipment of the first plate. The remaining $19.50 will be billed with shipment of the first plate. Thereafter, I will receive one plate every other month, and be billed in two equal monthly installments of $19.50 each.

Signature _____

All applications must be signed and are subject to acceptance by Fleetwood.

Mr.
Mrs.
Miss _____

PLEASE PRINT CLEARLY

Address _____

City _____

State _____ Zip _____

Fleetwood, established in 1929, has long been recognized by collectors for outstanding quality. A division of Unicover Corporation.

continued from page 48

be on the humusy side for them. To improve their rooting under such circumstances, simply drop by your local pet store for some parakeet gravel and mix one-third gravel to two-thirds potting soil. The blend will reduce the superhumusy quality of most potting soils, the gravel adding extra drainage as well as firmness to the soil. The charcoal bits in the parakeet gravel stabilize the pH of the soil and keep it from going sour or becoming too acid. If you have never tried it, incidentally, a bit of charcoal in the potting soil of almost any pot plant does a lot to improve its growing.

Another group of geraniums not to be missed is the scenteds. Scented geraniums are among the most fragrant of all plants—but not their flowers. For some unfathomable reason, the leaves of these unusual plants exude a fragrant oil. Most botanists feel that flowers have fragrance in order to attract pollinating insects, although color, shape, and other variables are just as important for this purpose. But why scented leaves? Certainly not for pollination. Is nature simply being fanciful? One might be inclined to believe so. After all, why add the delicious fragrance of nutmeg, apple, lemon, mint, pine, ginger, strawberry, or even coconut to the leaves of the lovely geranium? Whatever the answer to this question, one fact is certain. Growing these plants is an olfactory delight, the Spice Isles of horticultural dreams.

Scented geraniums are usually sold under their Latin names, with the fragrance listed as well. There are also cultivars of note. *Pelargonium capitatum* has rose-scented ruffled leaves, *P. crispum* lemon, *P. denticulatum* pine, *P. grossularioides* coconut, and *P. odoratissimum* apple, to list just some of the scents available.

> Scented geraniums are among the most fragrant of all plants—but not their flowers

On a warm, sunny day, the fragrance of these plants is one of life's small pleasures. To release even more fragrance, simply rub the leaves or pinch one off. You'll also have to pinch the plant back regularly in order to keep it bushy. But don't sniff the leaves and then throw them away. Make a potpourri instead.

Do so early in the morning before the sun strikes the leaves and releases the fragrant oils. Dry weather is an extra plus at harvest time. Pick a variety of scented leaves. Remove the stems—they can be left on if you are in a hurry, but the leaves will dry more quickly and evenly without them. Spread the leaves out in a single layer on some tissue. I like to use tissue paper on an old flat split-bamboo basket/tray. This allows good air circulation from both top and bottom, which means I don't have to turn the leaves very often. I do give them a shake every second day or so if they seem not to be drying evenly. It's also important to keep the leaves away from direct sunlight and heat while they are drying.

After a week or 10 days, the leaves should be ready to be fixed. A fixative absorbs the volatile oil and keeps the potpourri fragrant longer. Orris root is the old standard fixative, about an ounce of it shaken evenly into a quart of dried loose leaves being the appropriate amount.

Pour the fixed leaves into decorative jars, filling them only about half full. Add a tablespoonful of mixed spices such as cloves, cinnamon, and mace if you wish, then cover tightly. Let the potpourri mature for a month or two, shaking the jar lightly every couple of days to mix the contents.

Once the potpourri has aged, the jar cover can be lifted any time you want a fragrant whiff of all the delightful scented geraniums rolled into one. □



Announcing an affordable, well-deserved luxury:

The Birds and Flowers of the Meadow and Garden

Living, breathing wonders of nature . . . captured in delicate brushstrokes of genius by the outstanding American wildlife artist, Don Balke in a collection of fine china plates.

Suggested Reservation Deadline:
December 15, 1982
Limit: One Collection per Subscriber

Few fine china collector's plates are *truly* masterpieces of artistry *and* craftsmanship. And those very qualities which make them so . . . are the very ones which can only be *truly* appreciated in holding a plate in one's hands . . . in examining the life-like, almost three-dimensional detail of stroke after careful stroke of pure color . . . in exploring the vivid interplay of colors against the fine translucent china surface.

The collection of twelve *The Birds & Flowers of the Meadow and Garden* fine china plates, is just such a collection. No collection produced for the unknowledgeable masses, it is truly a pleasure to hold and to own.

Single-minded dedication to Quality.

Such a collection could be possible only by the single-minded dedication to the highest standards which are preserved today by a few companies such as Fleetwood.

Thus it is that each of the twelve plates in this stunning collection is a beautiful *original* work of renowned wildlife artist Don Balke . . . individually handcrafted with such detail . . . that *each delicate brushstroke* fairly leaps off the brilliant surface.

In each the temptation to reach out and *touch* the myriad textures and colors of this artistic masterpiece is irresistible. For one cannot just see, but literally feel the different brushstrokes.

A Strictly Limited Edition.

Yet, owning this collection is not ostentatious luxury . . . but the well-deserved, affordable pleasure of having the Robin red-breast amidst the first apple blossoms of April . . . and the lighthearted Bluebird charmed by the delicate Black-Eyed Susan . . . and ten other well-beloved *Birds and Flowers of the Meadow and Garden* in your own home . . . year-in, year-out, rain or shine.

The Birds and Flowers of the Meadow and Garden plates will be issued only once . . . in a strictly limited edition, available exclusively by subscription and *only* from Fleetwood . . . and forever limited to the exact number of collections reserved by the *final* deadline date.

Modestly priced . . . and you need send no money now.

To reserve *The Birds and Flowers of the Meadow and Garden* for yourself, simply mail the attached Advance Reservation Application by December 15, 1982. You will be billed $19.50 prior to shipment of your first plate. The balance of $19.50 will be billed with shipment. Thereafter, you will receive one plate every other month and be billed in two monthly installments of $19.50.

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Plates shown smaller than actual size of 8½ inches in diameter.



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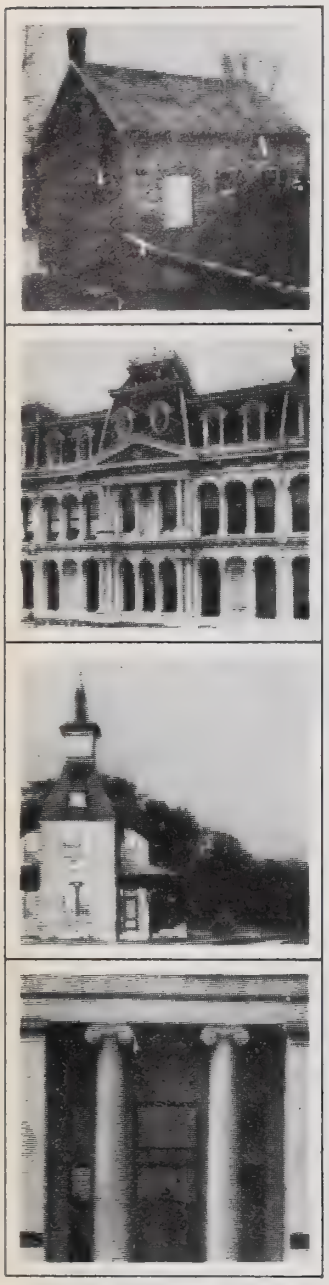
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Since 1930, more than 4,000 important American landmarks have been needlessly destroyed . . . to say nothing of individual homes, entire sections of our cities. And, more are disappearing every year. The only way to stop this destruction is to get involved. Personally. For more information, write:

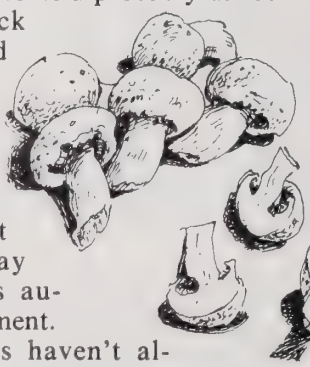
National Trust for Historic Preservation, Department 0605, 740 Jackson Place, NW, Washington, DC 20006.

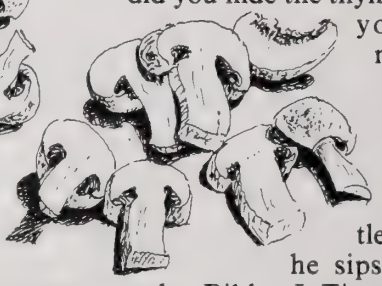
Guarding America's Heritage

"It's not too difficult to decide on the menu, for we still have only three choices"

By Dee Hardie

Every Sunday, as his father did before him, Tom winds the kitchen clock. It's an old Seth Thomas that once hung in the Cotton Exchange in New Orleans, the same cotton market Degas painted when he visited his Louisiana family in 1873. Our clock, Roman-numeraled, has a faithful pendulum, a steady beat. And if Tom were Fred Astaire he'd probably dance to it. The clock has that kind of rhythm. But Tom's routine, rather than tapping his toes, is to start making Sunday lunch. It's his autumn entertainment.





Our Sundays haven't always been so culinary. When our children were younger, the main course was trying to get to church on time—Tommy wondering, loudly, why he was in short pants and Todd in long; Louise's braids were often stubborn, a challenge; and Beth, age 4, and usually in blue jeans, would jump up and down on her bed in her English smocked dress announcing violently that she would *never* again wear "baby" clothes, much less red shoes.

Now, years later, it's 8 o'clock church and 1 o'clock lunch. We think it's quietly civilized, nicely country, these Sunday lunches. Some friends don't agree. "Why don't you ask us for dinner?" they say. And understandably so. Who would want to interrupt their Sunday with lunch when you can stay home to play with your children, read, relax? And too, Sunday is a catch-up day in the country. But we've come of age, we feel, and can be as frivolous as we like on a Sunday afternoon. And there's something slightly naughty and Evelyn Waughish about sipping champagne in the middle of the day.

Actually, we start Tom's lunch party a week ahead. He chooses the guests—well, practically. I do demand *some* kind of vote. And this is the spicy part of the party, the mixing, the matching, the mélange. It's a game of chance, limited to six guests.

We try for surprise, but not extremes—no country Bo Peep with a city Bluebeard, no ex-beaux and old loves. Then Tom telephones the invitations, decides on the menu. I do the marketing, set the table.

It's not too difficult to decide on the menu, for we still have only three choices—practiced and true through trial and error and a dozen burned patty shells. Tom is big on mushrooms as Foster's Mushroom Farm is nearby, likes his chicken in red wine, and uses Genie Elder's Guernsey cream as a secret accomplice to his vegetable casserole. And although he prefers to be in the kitchen alone when he cooks, I often hear the call of the wild—"Where did you hide the thyme?" "I told you to buy more celery seed!" "Where did all the flour go?" To settle his nerves, he sips wine and quotes the Bible, I Timothy, 5:23: "Drink no longer water, but use a little wine for thy stomach's sake. . . ." When things really get rough, I act as scrub nurse, handing him his instruments as he operates on the chicken.

When the guests arrive, it's my turn to become nervous. Tom, on the other hand, is as gracious as if he had a staff of 10. His charm *is* appealing, but his timing is terrible. We've tried to remedy this by preparing most of the lunch earlier, and then all he has is the final approach. And for even more of a safety valve, I make the first course—usually oyster stew. Oysters are plump and delicious in November in Maryland, and they start the lunch with a creamy panache.

Tom's earnest attempts at cooking both amuse and entertain our guests—which compensates for the sometimes crazy service. It becomes a communal effort. They carry plates to the kitchen, open the wine, keep the party going. And if there is a lag in the conversation, Tom mentions the time he once had lunch with Craig Claiborne. That's usually what he serves with dessert. It's better to drop names than plates.

The amazing thing, especially to him, is that he has become a *good* cook—if only on Sundays. And by 9 o'clock in the evening we're deep in bed watching Masterpiece Theatre, savoring the flavors of the day. □

Jerry Joyner



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Advertisement

REMEMBER HOW YOU LOOKED ON YOUR WEDDING DAY?



Sometimes when you leaf through your wedding album, you can't believe that you two could ever have been that young. You look so vulnerable and untested by life you wonder how people allowed such babies to get married. Your husband reassures you that you've become much more interesting looking over the years and you recognize that the mementoes of many emotions and the lingering traces of all those smiles have given your face the very special look of you. And yet... you'd still like to look younger. It wouldn't be surprising if your more youthful look pleased him, too.

Isn't it time you discovered the secret shared by millions of younger-looking women around the world, from the misty meadows of England to the sun-drenched shores of Australia...the secret of a mysterious beauty fluid which helps them look noticeably younger. This mysterious beauty fluid, which can help you look younger too, is known here in the United States as Oil of Olay.®

The moment you smooth the delicately rich beauty fluid over your face and throat, you'll know it's extraordinary. Oil of Olay is similar to the natural fluids so plentiful in younger skin, fluids which in appropriate balance help you look radiantly younger. The beauty fluid, a remarkable balance of tropical oil and precious emollients, penetrates quickly to help replenish those vital fluids. Your skin feels satiny soft and looks silken smooth as dryness is eased without a hint of greasiness. You'll notice a fresh lustre, a healthy-looking radiance out of the past. Did you ever expect to see that look again? And peer closely into your mirror. See those little wrinkle lines that make you look older than you like? Even those telltale signs of age virtually begin to fade from sight. No wonder you look younger day after beautiful day.

You wouldn't be a woman if you weren't pleased at the younger-looking you reflected in the mirror. Expect to feel a surge of confidence that spills over into life in little but important ways. Maybe you'll have the tiny little extra edge of confidence that lets you return the unflattering dress you bought on impulse, without being intimidated by the saleswoman. You'll also be pleased to know that the difference you see is noticeable to other people. Your husband may be the silent type. But is it possible he'll suggest a second honeymoon weekend away?

Join the younger-looking women around the world who make Oil of Olay the heart of their daily beauty ritual. Lavish on the beauty fluid every morning, after washing or cleansing, to help replenish your skin's reservoir of essential fluids and bring them back into equilibrium. Take a moment to tap a little extra Oil of Olay into tiny expression lines that give away your age all too easily. Many women also smooth on Oil of Olay at bedtime to let their skin luxuriate in a moist climate during sleeping hours.

You'll find the beauty fluid superb under makeup. Cosmetics sleek on silkily in moments and stay fresher longer. And, when you're giving your skin a vacation from makeup, Oil of Olay all by itself imparts an appealing dewy glow.

Discover the secret of Oil of Olay to help you look younger for your next wedding anniversary...and for all the happy years ahead. What exciting new pictures you'll have to add to the record of your time together.

BEAUTY SECRET

An interesting marriage flourishes on time spent alone together...occasional weekend trips away or quiet moments after the children are asleep or doing their homework. On those evenings, why not a special dinner on trays, with music playing and a fragrance candle scenting the air. And Oil of Olay® Beauty Fluid, of course, sleeked on for a flattering, subtle glow.



By Mary Seehafer

BIG NEWS



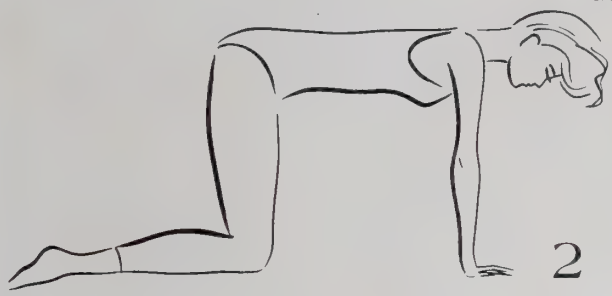
More than 30 percent of American women are both big and beautiful. If you're one of them, you'll appreciate the spirited beauty counsel of *Great Looks, The Full-Figured Woman's Guide to Beauty* (Doubleday, $19.95) by Pat Swift and Maggie Mulhern, both successful large-size models.

Why wait until you're 30 pounds thinner or your personal life is bliss? The authors contend that now's the time to shine, both physically and mentally. Along with solid beauty advice on hair, skin, and makeup, they discuss developing a good attitude toward your size; and focus on the fit of clothes as a sure way to enhance the looks of ample-figured women.

Stretch away stress



Relax your neck, unkink your shoulders, with this stress-relief exercise by Gail Pudaloff of the Kinetics Body Conditioning Workshop in NYC:



• *Warm up with a cat stretch: Begin on all fours. Inhale fully. As you exhale, round spine up toward ceiling, bending head toward knees (illustration 1).*

Breathe in and slowly elongate as head extends forward and back becomes flat (illustration 2). Repeat several times.



• *Then, for a diagonal stretch across the back: Beginning on all fours, slide right arm under torso near left outer knee, resting weight on right upper arm (illustration 3). Shift weight forward to the shoulder tip and the head above right ear, facing knees. Repeat several times in a rocking motion, feeling the stretch, exhaling on forward leans, inhaling as weight returns to knees. Then return to all fours, and repeat with left arm.*

David Croland

Pyramid secret revealed

Flat, it's a paperweight. Tilted, it's a mirror for the beauty-conscious. Made of Philippine mahogany and birchwoods, The Pyramid Mirror is $14 from The Pyramid Gift Collection, 2700 Elliot St., Merrick, N.Y. 11566.



New York on the run

Wondering how to keep up your exercise routine while visiting New York City or its outskirts? The "Official New York Heart Association Aerobic Exercise Maps" pinpoint free or inexpensive facilities for aerobic activities. The detailed street guides—one for each of the five boroughs—highlight spots to run, row, play racquetball, and much more, and the reverse side lists safety tips and even where to go if you twist an ankle. For a free copy, send a self-addressed, 40¢-stamped envelope, indicating the borough you're interested in, to N.Y. Heart Association, 205 East 42nd St., New York, N.Y. 10017. Additional maps, 25¢.



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A new book on remodeling and replacement with Pella wood windows, doors, sunrooms, and skylights.

Out with the old and in with the new.

If that's your intention, you'll want a free copy of the new Pella Idea Book for Remodeling and Replacement.

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LOOKING GOOD

continued from page 57

☐ beauty and health products new this month in the stores

November's a wonderful month for browsing the stores, in search of special gifts for special friends. And there's little more wonderful to receive than a gift of fragrance (except, perhaps, rubies) or something marvelously sybaritic from the beauty world that gives a psychological as well as practical lift. Here are some suggestions:

A massage. Just mention the word and everyone sighs, envisioning the soothing rejuvenation massage delivers. **The Massage Kit** from *Village Bath Products* is a great gift for the working mother, your favorite athlete—anyone who could use a dose of tender loving care. The kit contains non-fragranced massage oil as well as a finishing treatment lotion to cool and invigorate the skin. When you're giving a massage, do as the spas do—dim the lights, and afterwards, wrap your pampered subject in warm sheets for the perfect finale, a nap. The Massage Kit is $6.95.

While we're on the subject of relaxation, *Clairol*'s new **Foot Fixer Air Massage** uses surging warm air instead of water to freshen tired feet. Place your feet on its slanted surface and press the foot-activated switch to start the vibration and warm or cool air stream. Roller balls built into the surface relax weary arches. Nothing's nicer after a day on your feet; $35.

Creamy heart-shaped lace sachets from *Merle Norman* make a delightful hostess gift for the holidays. They're ready to go, attractively wrapped in a black-and-red French country print paper. The **Country Heart Sachet** is $15 at Merle Norman studios.

To shed a stylish, fragrant light on holiday festivities, consider the *Missoni* candle. It's actually four separate candles, chevron-shaped, to stack or not. In deep Missoni colors of purple, red, mustard, and green, surrounded by frosted glass. **Les Chandelles Parfumées** is scented with the floral bouquet of Missoni; $35.

An *Yves Saint Laurent* **suede evening bag** with signature black tassel and silken shoulder cord, along with an ounce of his heady Opium perfume, makes a very special gift at $160.

To all your fashion-conscious friends, give *Stendhal*'s slim black-mirrored compact, which holds everything a holiday face could need. Gold and silver eyeshadows are complemented by pink and softer gold highlighters. The black cake mascara, a staple of glamorous movie stars of the '40s, helps create a rich dark fringe of lashes. Cheeks get a dusting of rosy powdered blusher. And nestled in the bottom drawer of this slender compact, a cake of golden pressed powder to add the subtlest gleaming finish to a very French **Kit maquillage.** Applicators and powder puff included; $18.50.

The ultimate for the traveling man is the French pilots' attaché case. It looks like a regular briefcase, but it has a "sidecar" tacked on—an extra compartment that pilots use for a clean shirt and grooming essentials. In this case, the extra compartment is filled with men's products from *Marbert Man*—soap, shower gel, face mask, after-shave, cologne, spray cologne, moisture lotion, and body moisture. Also, travel sizes of after-shave, cologne, after-shave soother, and exfoliating cream for the body. This **Executive Collection,** with brass-fitted leather attaché, is $550 at Bonwit Teller, Castner-Knott, Marshall Field, Neiman-Marcus, I. Magnin.

Also for men, *Karl Lagerfeld* has crafted a handsome sachet scented with his masculine Lagerfeld, a blend of tabac, woods, herbs, and spices. The camel flannel sachet hangs from a chrome ring in closet, bath, suitcase, or over a hanger—or in a bureau drawer holding winter sweaters. The **Lagerfeld Scented Sachet,** with a 2-ounce cologne; $32.50.

Sachets also give a unique look and pleasant scent to your holiday decorating. From the **Venetian collection** by *Prestige Place,* choose elegant satin mini-sachet bulbs in burgundy or deep bottle green, trimmed with golden braid and a tassel; $7. White palm-sized porcelain pomanders resembling tiny lace pillows are wrapped with gold-printed red ribbon; $8. Think how festive they'd look hanging from a Christmas tree!

Then, of course, you deserve a present, too. To begin, why not take inventory of your cosmetics? Discard any that are old, separating, or unused, especially eye products. (Cosmetics have a shelf life, just like food.) Then replace any that you've especially liked but run out of. If you haven't tried an eye pencil, or haven't worn foundation and powder for years, a trip to the cosmetics department of your favorite store can be worthwhile. Formulations change, products are improved, and you may be pleasantly surprised at the offerings. While you're there, have your makeup done. After all, it's not permanent, and it can give you new ideas on color and application. Approach the session with an open mind. You can always wash it off when you get home. But the compliments you receive may convince your otherwise!☐

REDKEN EXPLAINS WHY YOU MAY NEVER HAVE TO SWITCH SHAMPOOS AGAIN.

Does this sound familiar? You shampoo every day for body and fullness, but your hair just doesn't respond. It becomes dry and flyaway. To correct that you switch to a conditioning shampoo, but the conditioning ingredients build up on your hair and it goes flat and limp.

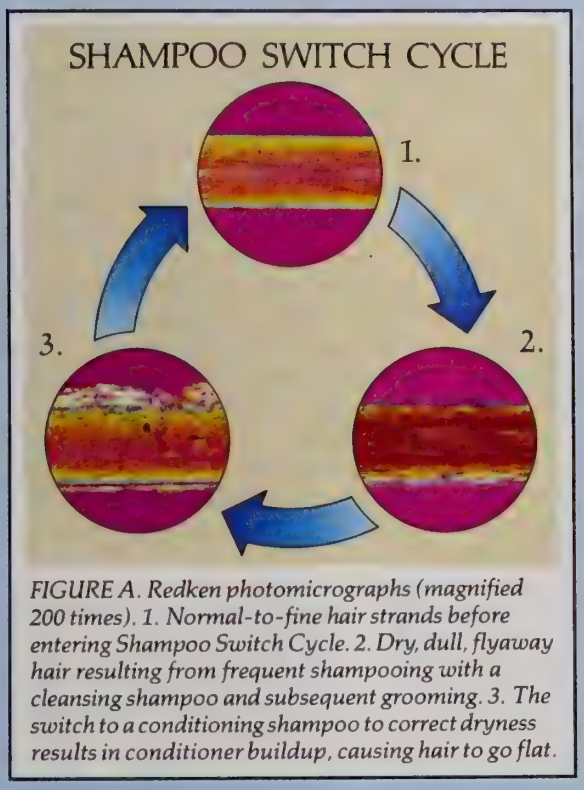


FIGURE A. Redken photomicrographs (magnified 200 times). 1. Normal-to-fine hair strands before entering Shampoo Switch Cycle. 2. Dry, dull, flyaway hair resulting from frequent shampooing with a cleansing shampoo and subsequent grooming. 3. The switch to a conditioning shampoo to correct dryness results in conditioner buildup, causing hair to go flat.

These shampoos can get you trapped in the Shampoo Switch Cycle (See Figure A).

Unusual? Not at all. You probably have normal to fine hair that doesn't hold body naturally. And you're probably choosing your shampoos by self-prescription at the drugstore or supermarket.

Finally, though, you can do something about it. Redken scientists have developed a new shampoo called Glypro-L™

New Glypro-L is a scientifically-based, natural shampoo, in which cleansers and moisture regulators work together to deliver body and moisture to your hair, even if you shampoo every day.

Exclusive Glyprogenic™ system gives body and manageability without buildup

Redken's exclusive Glyprogenic system contains amino carbohydrates, an important component of your hair. They help protect the delicate surface of your hair, act as intercellular cement which holds hair together, and regulate moisture. Another essential ingredient in the Glyprogenic system is Redken's CPP Catipeptide® protein which penetrates the hair to enhance body and manageability. The hydrolized amino carbohydrates also moisturize slightly to smooth hair cells and make hair shiny and silky.

Natural moisture regulating system for cleansing without dryness

Glypro-L ends the Shampoo Switch Cycle because of its natural moisture system. It contains lactylate blended in a natural coconut oil base combined with natural sugars.

Lactylate works in harmony with naturally derived cleansers that remove non-essential oils. You get thorough but gentle cleansing, without dryness.

If your hair has been dried by harsh cleansers, or by mechanical or heat damage, it absorbs enough lactylate to moisturize the dry parts.

Once absorbed, lactylate controls your hair's response to humidity, helping prevent relaxation in high humidity and resisting moisture loss in low humidity, so your hair won't get dry and frizzy.

The perfect shampoo for use with Redken® conditioners and Glyprogenic products

Glypro-L has an affinity with Redken conditioners, reconditioners and Glyprogenic products. It primes your hair to receive the maximum benefits they can provide.

Glypro-L is available only at hairstyling salons that use and prescribe Redken products. Your stylist can tell you whether your hair will benefit from Glypro-L or if you need a different Redken salon prescription.

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Healthy bones

Osteoporosis—bone degeneration—is preventable, *if* we get enough calcium and exercise

By Gael MacDonald Wood

Nearly everyone has heard of an elderly aunt, mother, or grandmother who falls, breaks a hip, and is never quite the same afterwards. Doctors used to think that brittle bones were a natural consequence of aging. It is true that some bone loss occurs as we get older, but we now know that the more common culprit behind such fractures is neither age nor the fall itself but a largely preventable disease called osteoporosis—a degenerative bone disorder that progressively strips calcium from bones, causing them to become excessively porous and brittle and therefore increasingly likely to break. Consider, for example, an elderly woman with dowager's hump—a hunched-up back caused by spontaneous fracture of thinned-out vertebrae that can simply no longer bear the weight of the upper skeleton. Hers is a painful condition that causes deformity and loss of height. It is also a sure sign of osteoporosis.

The statistics on osteoporosis are staggering. It affects some 15 million Americans. Medical treatment of fractures and chronic pain associated with osteoporosis in this country alone carries a rocketing cost of over one billion dollars annually. "Osteoporosis is the underlying cause of approximately one million new fractures every year," according to Dr. B. Lawrence Riggs, an expert on osteoporosis and chairman of the Division of Endocrinology and Metabolism at the Mayo Clinic in Rochester, Minnesota. "Most of the fractures occur in the hip or spine, but ribs and wrists are common sites, too."

Osteoporosis is the major cause of the fractured hips suffered by so many Americans each year—an estimated one-sixth of these victims die from complications of their fractures, making broken hips the twelfth leading cause of death in the United States. Even after being discharged from the hospital, many sufferers of hip and spine fractures continue to be severely impaired. Small wonder that many senior citizens live in constant fear of falling.

In its early stages, osteoporosis is symptomless and difficult to diagnose, although new X-ray and computed tomography techniques are about to be perfected and should offer promise for early detection in the future. For most people, however, the condition goes undiagnosed until a fracture occurs, at which time it is too late to replace the bone that already has been lost. Typically, osteoporosis is not diagnosed until a person has reached her 50s or 60s, despite the fact that it had its symptom-free beginnings at around age 35.

The exact cause of osteoporosis remains a mystery, although it is known to be related to several factors. The disease affects four times as many women as men; a major contributing factor is the hormonal changes brought on by menopause. Lowered estrogen levels can trigger a rapid acceleration of bone loss in some women. But a large share of the blame must also be laid to bad eating habits and a lack of daily exercise—both factors that deprive bones of the minerals and physical stresses necessary for good health.

Osteoporosis is most common in small-boned, Oriental, and white women. It is very rare in blacks because they are blessed with a generally denser bone structure. According to another expert on the disease, Dr. Louis V. Avioli, director of Bone and Mineral Metabolism at Jewish Hospital of St. Louis and Washington University School of Medicine in St. Louis, "The typical osteoporosis patient is a menopausal or post-menopausal white woman of Anglo-Saxon or Northern European ancestry who weighs less than 140 pounds, doesn't exercise regularly, and has had a diet deficient in calcium for the past 20 or 30 years. If, in addition, she is a heavy smoker or drinker or has a parent who had osteoporosis, she is even more likely to have the disease."

Osteoporosis is the major cause of the fractured hips suffered by so many Americans each year

Women are more susceptible for other reasons, too. They simply start out adult life with less bone mass than men, and both pregnancy and breast feeding put a large drain on female calcium reserves. But probably the biggest factor is female eating habits. "Most women are weight conscious," says Dr. Avioli, "and tend to exclude high-calcium foods such as milk and dairy products from their diets because they are relatively high in calories." The fashionable high-protein diets, especially, if prolonged, can seriously upset calcium balance and prevent bones from getting the calcium they need. Calcium deficiency can also be caused by diets too high in phosphorus—found in many processed foods and soft drinks—which can tip metabolic balance to the point that a calcium shortage is created even when adequate calcium has been consumed.

Our bones are not simply a static support structure; they are part of a major organ system that is constantly changing. Bone minerals, especially calcium, are continually being removed and then added back to our bones under the influence of an elaborate network of hormones. Your body needs calcium also to maintain normal heart rhythms and regulate nerve impulses and muscle contractions, and it is a vital aid in the blood-clotting mechanism. Because calcium is so vital to good health, your body always keeps a steady supply on hand in the circulating bloodstream. But if there is not enough calcium available from the foods you eat, your body will take what calcium it needs right out of your bones. Over a period of some 20 or 30 years, a dietary deficiency of as little as 50 mgs. per day can result in considerable bone loss—a condition that cannot be reversed. "There is a distinct need for increased dietary calcium for most women," says Dr. Avioli.

Men get osteoporosis, too, although much less frequently than women. Two good reasons for this are that men start out with much more bone to begin with and they tend to exercise more than women. The importance of exercise was brought home to us by astronauts returning from their missions in space—where *(Continued on page 62)*



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continued from page 60

healthy male space pilots suffered dramatic bone loss due to the effects of weightlessness and lack of exercise. "Bones need the stress of exercise to stay healthy," counsels Dr. Riggs. "Without it they lose calcium and thin out." Even a perfectly healthy person would suffer some bone loss were he to go to bed for several weeks.

Today, astronauts must go through elaborate daily exercises designed to keep their bones strong and healthy, and the entire problem of bone loss during space flights is receiving intense study from both American and Russian space scientists—a program that should prove useful to earthbound victims of osteoporosis, too.

Actually doctors have known for a long time that inactivity such as prolonged bed rest or immobilization of an arm or leg in a cast can produce bone loss. It's one very important reason why they recommend exercise programs whenever possible for bedridden patients as well as for patients with limbs just released from a cast. Some doctors have even devised their own set of isometric exercises to be done while a broken limb is still encased in the cast.

While too little exercise can weaken bones, an excess of hard physical exercise in women who are amenorrheic (no longer menstruating) has recently been identified by doctors at University of California San Francisco Medical Center as a factor contributing to early osteoporosis. Why this happens is still a mystery, but doctors suspect it is related to an estrogen deficiency associated with weight distribution and loss of body fat caused by too much exercise (such as running more than 30 miles a week). Amenorrheic female athletes are now being advised by their doctors to put their exercise programs at more moderate levels. Still-menstruating women may exercise strenuously without the same risk; their bones will continue to strengthen as a result of their efforts.

There is no way to undo damage already done by osteoporosis, but a number of treatments have been successful in slowing down the rate of bone loss. Dr. Riggs recommends daily supplements of calcium carbonate—1 to 1.5 grams per day—as well as estrogen/progestin replacement therapy for post-menopausal patients, provided there are no other medical contraindications.

Other treatments still in the "research only" stage include a combination of sodium fluoride and calcium, which has been partially successful in replacing *(Continued on page 64)*

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continued from page 62

lost bone. Another study, being carried out by Dr. Stanton Cohn, director of the Medical Physics Group at Brookhaven National Laboratories, Long Island, New York, shows some success in slowing down the loss of calcium in a group of elderly people enrolled in a program of special exercises designed to stress the long bones of the body.

All research considered, however, there is still no real cure for osteoporosis. The best answer to the problem lies in preventing the condition from developing in the first place, something that is, happily, not too difficult to do. But just as the disease is caused by several factors, so prevention requires attention to several factors. Ideally, prevention should start around age 25, when many women already have low stores of calcium in their bones. It should include daily weight-bearing exercises such as brisk walking or running and an adequate intake of calcium: one gram (approximately three 8-ounce glasses of milk). And menopausal women should consume that same amount, whether they are on estrogen/progestin replacement therapy or not. If you can't drink milk or don't care for it, consult a doctor or dietitian about other foods high in calcium (which include yogurt, ice cream, leafy green vegetables, sardines or canned salmon with bones). If food alone cannot supply what you need, take a calcium supplement.

Avoid taking large doses of vitamin A and vitamin D unless they are specifically prescribed by your doctor; you need some vitamin A and D to stay healthy, but megadoses can produce serious side effects.

For women whose ovaries have stopped functioning before menopause, estrogen/progestin replacement therapy is recommended provided there are no medical contraindications. Women who are menopausal and post-menopausal should consult their doctors about whether they should have estrogen/progestin replacement therapy to preserve bones and prevent fractures.

For those senior citizens most vulnerable to fracture, every precaution should be taken to prevent falls and to ensure adequate calcium in the diet. Clutter should be removed from living spaces and safety rails installed in bathrooms and on stairways. Elderly people should also be sure to get adequate exposure to sunlight, especially during long winter months. (Ultraviolet light triggers the production of vitamin D, which is necessary for the absorption of calcium.) And periodically they should discuss their diets and eating habits with their doctors to make sure they are getting enough calcium and protein.□



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By Margaret Morse

Q *Where can I find iron ceiling candelabra like the two that are in the Christopher Plummers' house in the February 1982 issue?*

—J.C., Pottersville, N.J.

A The Plummers' are antiques, but you might consider reproductions. Single- and double-tiered iron-and-wood chandeliers reproduced from those in Campbell's Tavern at Colonial Williamsburg are available from the Craft House, Colonial Williamsburg Restoration, Williamsburg, Va. 23187 (catalogue $8.95 ppd.).

The following specialists make wrought-iron pieces to order. Many of the catalogues show just a selection of the commissions they've done: *Ball and Ball,* 463 West Lincoln Highway, Exton, Pa. 19341 (catalogue $4 via UPS). *The Essex Forge,* 1 Old Dennison Road, Essex, Conn. 06426 (catalogue $2). *Hubbardton Forge & Wood Corp.,* Star Rte., Bomoseen, Vt. 05732 (catalogue $3). *Hurley Patentee Manor,* Rural Delivery 7, Box 98A, Kingston, N.Y. 12401 (catalogue $2). *Wallin Forge,* Route 1, Box 65, Sparta, Ky. 41086 (catalogue 50¢; custom only).

Q *In the November 1981 issue's "Energy Answers" column, mention is made of tankless water heaters. Who distributes them?*

—K.N., Brooklyn, N.Y.

A Some distributors your plumbing contractor might consider are: *Chronomite Labs,* 21011 South Figueroa St., Carson City, Calif. 90745 (U.S.-made electric). *Paloma Industries,* 241 James St., Bensenville, Ill. 60106 (Japanese-made gas). *Robert Bosch Sales Corp.,* 2800 South 25th Ave., Broadview, Ill. 60153 (West-German-made Junkers gas). *Thermar Tankless Heater Corp.,* Melrose Square, Suite 2, Greenwich, Conn. 06830 (British-made gas and electric).

Q *Do you know of any sources of information for wheelchair gardeners?*

—B.K., Beaver Falls, Pa.

A Some years ago, the Massachusetts affiliate of the National Easter Seal Society compiled, with the help of landscape and environmental design students, a brochure called "The Wheelabout Garden." It includes tips on tools, raised beds, storage of potting soils, typical wheelchair specifications, and such. While the brochure is out-of-print, a black-and-white photocopy can be ordered by sending a check for $1 to the National Easter Seal Society, 2023 West Ogden Ave., Chicago, Ill. 60612. Publications listed in the brochure may have gone out-of-print or changed in price—query the respective publishers before ordering.

You might also check with the National Council for Therapy and Rehabilitation Through Horticulture, a nonprofit organization whose primary purpose is to foster better training for those in the horticultural-therapy profession. Its address: P.O. Box 1144, Manhattan, Kans. 66502. Annual membership dues start at $20.

Q *I have two Scandinavian chairs like the Alvar Aalto ones on page 113 of your March 1982 issue. The seats badly need reweaving, but no one here knows a source for the webbing. Do you know of any?*

—K.D., Olympia, Wash.

A The webbing will give you a clue whether your chairs are real or reproduction Alvar Aaltos (2-inch-wide linen webbing) or very similar Bruno Mathssons (2½-inch jute webbing). Scandinavian Design at 127 East 59th St., New York, N.Y. 10022, accepts mail orders for the Aalto webbing, which it stocks in black or natural only, or the Mathsson webbing (in natural only). Scandinavian Design can do the rewebbing if you wish—although outside the New York metropolitan area it's probably more practical to have it done closer to home.

Interior designers or architects can order the Aalto webbing in black, natural, chocolate brown, or beige from ICF, whose main showroom is 305 East 63rd St., New York, N.Y. 10021 (no retail orders).

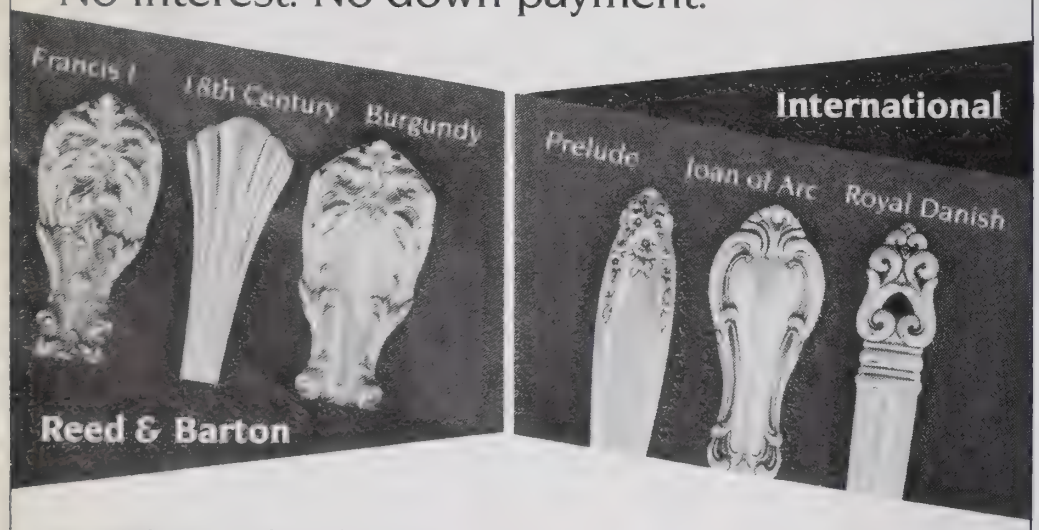
The Aalto chair requires 22.6 yards of webbing. The highbacked Mathsson chair (with pillow), 30; lowback, 22 yards.

Q *For me one of the most tempting offerings on Françoise de la Renta's Russian tea table [January 1982] were the butter balls—shades of my childhood! Where can I find the requisite ridged paddles to make them?*

—R.B., Atlanta, Ga.

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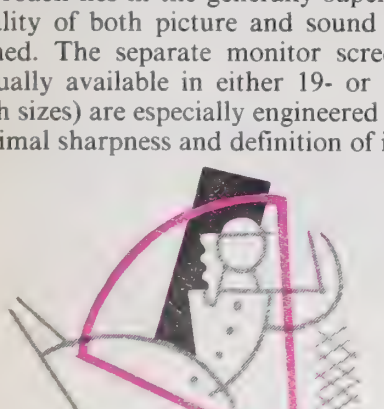
The latest in TVs, video recorders, stereos and radios make wonderful, continuously enjoyed gifts

By Hans Fantel

Enormous strides are being made these days in the technology of electronic home entertainment, and the latest models offer performance quality and operating features never before available.

In video, for example, the idea of "component television" introduced by Sony in its Profeel Series is gaining broad acceptance. TV, it seems, is literally "going to pieces" with Pioneer, Panasonic, RCA, Zenith, Jensen, and Proton offering these new modular video rigs. You no longer just buy a "TV set" with all the works in one box. Instead, you buy a video system the way you buy a stereo system—as an array of separate components.

The obvious advantage is that you no longer have to contend with the bulky box dominating your living room. The separate video components are relatively compact and can be discreetly disposed on shelves, with their connecting cables unobtrusively tucked out of sight. But the main merit of this approach lies in the generally superior quality of both picture and sound attained. The separate monitor screens (usually available in either 19- or 25-inch sizes) are especially engineered for optimal sharpness and definition of im-



age detail. They include special circuits, to improve color balance and prevent areas of strong color from spilling over into adjacent parts of the picture. Typically, these separate video components also excel in the steadiness of the picture—conquering "jitter" by electronic stabilization of the scan—and in establishing the proper contrast between bright and dark picture areas, achieving real darkness instead of mere murk.

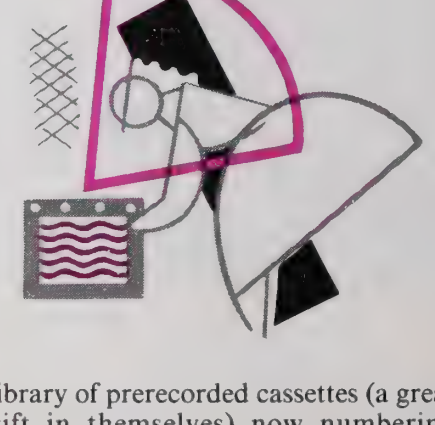
Another advantage of the new component-type video systems is that they are easily integrated with existing stereo systems. You retain your present sound system exactly as it is, using it to reproduce the sound from the separate video tuner with far better quality than is normally heard from a TV set. Video components also accept signal inputs from all kinds of video sources, such as video cassette recorders, pay-TV adapters, home computers, and video games, giving each of them top-quality display. Since they have stereo sound, they let you make the most of the Laserdisc players by Magnavox and Pioneer ($750*) or RCA's new stereo-equipped SelectaVision disk player (Model SGT-200, $350). And when the FCC, as expected, authorizes stereo sound for TV broadcasts in the near future, you'll be all set for that, too.

Prices for these components vary considerably, according to monitor screen size and technical sophistication, but at the lower end of the range you can get Sanyo's 19-inch monitor for $600 and the matching video tuner for $400. Assuming you already own a stereo sound system, you need buy nothing more.

If you prefer the traditional format for your TV, you still benefit from these advances, for some recent console or tabletop TVs incorporate many technical advances described above. A case in point is RCA's remarkably capable 25-inch console (Model VGM-2022, $1,030) which also contains a 4-speaker stereo sound section.

For those who like the big picture offered by projection TV, the good news is that—at least with one model—you no longer need a separate stand-up screen. With the Kloss Novabeam II, (no trifle, at $2,000) any white wall will do, thanks to the greater luminosity of inventor Henry Kloss's patented Novabeam projection tubes. And while most TV projection screens are curved to concentrate the light for viewers sitting directly in front, the Kloss Novabeam image can be viewed from any angle, the wall being flat. The floor-standing projector is quite compact and can be trundled out of the way when not in use, handy grips having been recessed into the cabinet for this purpose.

The most popular of all Christmas gifts (to yourself or others) in the video field is a video cassette recorder—VCR for short. And there's a fast-growing



library of prerecorded cassettes (a great gift in themselves) now numbering more than 5,000 titles, covering everything from movie classics to the latest hits, from grand opera and rock concerts to cooking lessons. Among tabletop recorders, some of the best buys in the Beta format include the Zenith VR8500Pt ($799), the Sanyo VTC 9100A ($695), and the Sears 5310 ($685). A particularly attractive newcomer in the field is Sony's latest Betamax, the SL-5000 ($895), a front-loading design that lets you put your TV right on top of it. It also has a programable timer letting you select up to 14 days in advance what shows you want to tape, plus a wireless remote control. If you prefer the VHS format, you might choose among such excellent models as the Sansui SV-R5000, the Panasonic PV-1470, the Akai VS-1, Sylvania's VC3100, and General Electric's 1VCR1012W—the latter selling for about $1,000 and the others about $1,200, with discounts widely available.

Some of the new stereo equipment just making its debut seems tailor-made for Christmas giving. Anyone heading back to school after Christmas will be the happier for lugging along one of the new "deck receivers" or "casseivers"—a hybrid: a stereo receiver with a built-in cassette deck. Their chief virtue is compactness and simplicity. Some even come with a handle, and optional *(Continued on page 72)*

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Cross section of uniquely baffled flotation system with a Beautyrest coil perimeter.

Beautyrest Feelings™ By SIMMONS®

continued from page 70

detachable speakers, so you pick up the whole system in one hand. When equipped with such detachable clamp-on speakers, these designs are sometimes called P-Compo (portable component) systems.

Of course, there are certain limitations. You wouldn't expect such hand-carried sound gear to equal the power and range of a full-sized system. Yet their performance is quite a few audible notches above the portable norm. On the whole, their sound is musically pleasing and needs no excuses. A well-designed system of this type is Sansui's CP-7 ($590), consisting of a digital FM/AM tuner, an amplifier rated at 13 watts per channel, a very capable cassette deck, plus two speakers. A similar model with a conventional tuner in place of the digital version (CP-5) sells for $100 less. Other standouts in this group include JVC's PC-5 and Kenwood's DC-20 (with a slightly different configuration of components within the pack), and all of them can be powered by batteries as well as house current.

It's been quite a while since anyone has been able to buy a really fine radio. The emphasis has been either on complete stereo systems on one hand or screechy portables on the other, leaving at a loss those listeners who just wanted a good radio for their kitchen, bedroom, or their weekend house.

Now Proton has come up with what seems an ideal solution. The Proton "Radio" is hardly bigger than a shoebox, yet contains electronic tricks that make it sound comparable to what is normally heard only from much larger equipment. Its frequency response from 60 to 20,000 Hz would be quite respectable even in a component system, and because its woofer and tweeter are driven by two entirely separate internal amplifiers, its total 25 watts output sounds like a lot more. And to top it all, the Proton Radio employs a unique FM tuning circuit (patents pending) with the ability to clear up the fuzziness of FM sound caused in many locations by signal reflection from mountains or tall buildings.

As a single unit, the Radio plays mono only; but it is readily converted to stereo by the addition of an add-on unit. It also has provisions for plugging in a cassette deck, so that it can be expanded into a sound system combining musical fidelity with the utmost simplicity of operation. What's more, up to 10 additional speakers, each containing its own booster amplifier, may be added to distribute music throughout the house. The list price for the basic unit is $192, and as a Christmas idea, it literally sounds good. □



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Shown here are four from
12-plate series. The other e
are equally lovely.

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Plates shown smaller than actual size of 10"

MEMORIES OF THE WESTERN PRAIRIES

by Rosemary Calder

A Limited Edition

Golden memories of a bright and wholesome time in our ation's history. Precious moments like these have been passed own from generation to generation of American families. And ow they are preserved for you to see and enjoy in a truly nique form of art by an artist who is also a master storyteller – osemary Calder.

Others have chosen to portray a wilder West. But there was so a West where families every day worked and loved . . . where holesome, homespun values prevailed and made America rong. And this comes to life in this charming 12-plate series Memories of the Western Prairies."

Each plate is a "living memory" — based on tales passed down Rosemary Calder by generations of her family that settled on the rairies. Young Rosemary never tired of hearing the old folks rem-isce about the long trail West and early life in the young land.

Now this talented daughter of the American West has taken ese tales and, with brush and palette, has re-told them through er distinctive paintings. And her art gives us a rare glimpse of the ualities of Western Life that were truly most worthwhile.

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And it took the artist herself to bring that extra something to the collection. Rosemary designed the plates with gently scalloped edges. The idea came from a childhood remembrance of treasured heirloom plates handed down by her pioneer grandmother.

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2624 RRA



THE DECORATING BEAT

Juan Montoya meets Marcel Breuer... Terence Conran goes to Japan...Sister Parish decorates NYC's Ritz-Carlton

By Elaine Louie

Juan Montoya, asked to renovate and enlarge **a house by architect Marcel Breuer,** has approached the project with great thoughtfulness and respect for the existing house, made of **poured concrete with floors of slate flagstone.** He has chosen to let the **color and materials of the structure itself reveal the harmony of the design.** Adjacent to the exposed concrete fireplace are small cabinets of rosewood. Because one can see the upstairs master bedroom while gazing at the fireplace, Montoya **has added rosewood cabinetry to the bedroom** for storage. Breuer surrounded the **granite dining table,** which is **imbedded in the floor,** with chairs of chrome and cane. Montoya has chosen other **Breuer chairs, to be covered in black leather,** the same fabric he is using to cover the sofas and lounge chairs in the living room. The new addition, which will contain **a media room, exercise room, quarters for the housekeeper, and basement,** will connect to the original house with a passageway of the same slate flagstone and have a fireplace of exposed concrete. Montoya is covering the **exercise room walls in gray padded canvas.** The **media room storage wall** will be **brushed aluminum;** the furniture, **two lounging chairs with ottomans, in gray wool flannel limousine cloth,** the same fabric that was **used in Cadillac limousines** in the '40s.

The **Japanese are fond of the furnishings Terence Conran carries** in his chain of **Habitat** stores. They believe that **his clean and simple style works well in small spaces,** but the furniture is ever so slightly too big. So when Conran opens **Habitat Siebu in Japan** he will have **reduced the size of the furniture seven percent.** But scaling down the furniture was not the only consideration. **The Japanese home** usually consists of **one room that is traditionally Japanese, the others Western.** Because space is at a premium, **"the Japanese like furniture with dual purposes,"** says Conran. "They like **a low table that can become a high table, a low table that can become a bed.** They do not like heavy, big sofas. **They like unit seating** that will fit around corners. **They do not like big easy chairs.** Instead, **they prefer swivel chairs.** But there is **no call for dressing tables or wardrobes**—that storage is built into the house. Because the young Japanese straddle both traditional and modern cultures, the **stores will carry Western and Japanese dishes, the Japanese futon, and the Western bed.** Finally, the **stores will offer fabrics not just for napkins, cloths, and cushions but also for little mobcaps,** which the Japanese use **to cover every hard part of the bathroom** from doorknobs to toilet seat.

Folks about to check into the **Ritz-Carlton of New York,** hopes its owner John B. Coleman, will find themselves in what interior designer **Sister Parish** conceived of as **rooms combining the style of 18th-century England and the amenities of the late-20th century.** The rooms are **decidedly genteel and slightly formal.** There are **round tables, curtains of Brunschwig & Fils chintz, lamps from Frederick Cooper. Beds have two or four posts** made in the Orient by Henredon, and the **doors to every room are solid mahogany.** The more expensive suites have **televisions secreted in Oriental painted chests. Sister Parish and associate Harold Simmons chose primarily floral chintzes** and small figured fabrics and carpeting, **incorporating them with striped or small-figured wallpapers.** The ambiance, whether the room is done in shades of delft blue and white, peach and hunter's green, or cinnabar and forest green, is never startling. The **small amenities in the rooms include wood hangers, fluffy white robes, 24-hour room service,** and **24-hour valet service.**

The late **Merle Oberon lived splendidly in Mexico City,** where her house was sited on three choice acres within the city proper. There were 15 maid's rooms, and the kitchen was 1,000 square feet. **The family that has bought the house** asked **Jay Spectre** to renovate it for them. The **maids' rooms will be reduced to five,** but the residents will still have a luxurious style of life. **Balconies will be of glass and bronze,** chairs covered in handwoven silk and leather, and **carpeting will look like sand and water,** pale beige going to pale blue. Finally, to hide the kitchen, there will be **hand-etched glass walls,** similar in feeling to work by Lalique. Conveniently, the garage can stay the same; the **new owner collects foreign cars,** and **currently has 15, the exact capacity of the garage.** □

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...KINGS	TAR mg./cig.	NICOTINE mg./cig.
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Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2

...100's	TAR mg./cig.	NICOTINE mg./cig.
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

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Carlton Kings	**Less than**	**0.5**	**0.1**
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INDOOR DAYS HAVE COME AGAIN

Why are we so deeply thrilled when we hear that raucous honking and look up to see a formation of geese pumping its way south, or north? Admiration for the birds' energy and sure instincts is only a part of it; it is the knowledge that a season is changing that makes our hearts beat faster. The change of seasons is one of the innocent pleasures nature gives us. Every year—repeatedly, rhythmically, predictably—a blessed newness comes into our lives. Without expending a single foot-pound of energy or a penny of currency, we get a fresh world: different light and air, temperature and day length; altered landscapes and animal presences; and another way to live, dress, decorate, eat, move around, amuse ourselves.

Furthermore, most of the United States gets far more than the four official seasons. Autumn, for example, has its own sub-seasons. In late September we are still sailing our boats and eating out of our gardens. October becomes far crisper when the leaves turn, and we start baking pumpkin pies and shaking out our heavy sweaters. In November we look winter in its gray eye. This is the time to dig in, light the fire, close the curtains, reach for the crocheted throw, and pick up *War and Peace* or whatever big book you thought you would read last summer. It is much more likely that you will finish it now that the indoor days have come again.

In the past when most women kept house full time, the advent of spring and fall turned homes inside out as rooms and their contents were aired, pounded, scrubbed, and polished. In spring rugs and draperies were packed away and furniture was covered—even the piano—with cool ghostly slipcovers. (With contemporary modifications, some people still spring-clean and spring-decorate.) Reversing the process six months later brought back the rooms' richness and made the house a cozy refuge from the chilly gusts outside.

The return to the hearth is widely relished in this season. When we asked people at random for their favorite sensations of November, we also heard these things: poaching pears and filling the house with the smell of vanilla beans... wearing cable-stitch wool tights... kicking through the leaves... apple cider... wood smoke in the air... making wreaths of bittersweet... polishing leather boots... savory peasant casseroles... football games... sleeping in a cold room... the first snow flurry... putting the garden to bed... and best of all, planning Thanksgiving and Christmas.


WELCOM

NG DECORATING



In one of today's new rural condominiums, collections of enduring designs show how to turn a unit into a personal haven

Estates too large to maintain and too lovely to chop heartlessly into small parcels, people who love city action and crave deep-country refreshment—these are generating luxurious condominiums in suburbia and beyond. And among their attractions are nature at hand, country-club facilities, well-tended grounds—all to be shared.

Aware that beyond each threshold what owners seek is truly their own space, House & Garden asked two interior design firms, Carole Douglass, Inc., and Lang/Robertson Ltd., each to personalize a condominium unit in Valeria, an 800-acre estate in Westchester County. Formerly it was the site of an endowed resort "for people of education and refinement" and modest means (genteel teachers and telephone operators were the first guests). "It's hard to believe such a natural oasis exists within 45 minutes of New York City," says Thomas Yaroscak of Russell Gibson vonDohlen, the architectural firm that divided the original fieldstone buildings into apartments and also designed new cluster housing within the raw woods.

The two-story condominium that begins this portfolio is in the largest building, and its marvelously spacious living room was once part of the resort's dining room. "Architecturally, you couldn't ask for anything better," says interior designer Carole Douglass. "It was an absolutely spectacular room to start with. Fourteen-foot-high ceil-

Left: *A sisal rug hand-painted with a geometric pattern—"neither busy nor flyaway," says designer Carole Douglass—anchors the seating group in the center of 23-by-40-foot living room in Valeria.*

Paul Warchol



Paul Warchol

Above: *Shelves to the ceiling, a writing table on the diagonal, and a nearby chaise turn a corner into a study.*

ing, and those windows—much too fabulous to hide with curtaining."

Douglass laced the room with a mix of pastels, flower patterns, and traditional furniture by Century. "I believe comfort comes first, and to me," says Douglass, "that mix of periods, much as would be found in an English country house, creates such a relaxed and comfortable atmosphere." She carefully grouped the furnishings to divide the huge room subtly into living room, dining room, and library. Antique sconces accent the bare front windows, and at night the indoor trees—"I love lots of them in a room"—are lighted from underneath.

Within the great room, beguiling places for solitude or for partying



Side chairs by an open window make dining a lingering pleasure. Random planks by Bruce Hardwood Floors add design interest wall to wall.



Opposite: *In the early 1930s, skilled masons fashioned the original buildings of fieldstones quarried from the site.*

This page: *In a downstairs bedroom, a bed with an ivory coverlet by Griffes makes a cozy room for socializing.*



Ivy-clad buildings on romantic grounds, the snugness of a fourposter

Paul Warchol



Paul Warchol

The countryside waits at the doorstep; inside,
a sophisticated scheme creates a dazzling private world



ng room makes a rich dining rience," says gner Lucretia ertson. To further ance the mood, an que gilt altar stand vases as black as Franciscan floor tiles.

s page: Two-story wall of mirror ects lattice panels visually connect loft and living room.



Above: *In the den—a late-in-the-day retreat—vertical blinds go all the way to the floor to make an attractive wall.*

Left: *The loft, devoted to media equipment, has swivel chairs for the comfort of stay-at-home theatergoers.*

A scheme of reds and black wends through rooms used mostly at night for entertaining and relaxin



ul Warchol

"Because a condominium is in woodland or in suburbia doesn't mean it can't have a very sophisticated and urbane feeling," says Lucretia Robertson. "It's a setting that can attract people of diverse backgrounds."

Robertson and partner Donna Lang began their decoration with a ruby-red wallcovering from Schumacher for the formal dining room. "Red is an extremely flattering color. From the rich red in the dining room we went on to use other reds throughout, with black as the integrating color." In the adjoining living room (preceding page), where the fireplace makes part of the room a nighttime place and a loft gives it a low ceiling and intimate feeling, dark furnishings predominate; beyond, where the living room opens to a terrace and lake view, the look is lighter. In the virtually all-white kitchen, the accents are black and red. Reds be-

Above: *Master bedroom's country views, natural light, and Horizon carpet make waking a pleasure.*

Left: *In the master bathroom wine-red tiles by Franciscan; tub from American Standard's Roma collection.*

Stonework of the past and tall trees inspire respectful new architecture



Paul Warchol

come an undercurrent in sofa pillows made of ancient kilim rugs and the dominant theme again in the den. "The secret of using specific colors in livable amounts is to think the scheme through to its ultimate resolution—and then back up one step," says Lucretia Robertson. "Too many furnishings of a specific period can also be overpowering. Everything needs relief. In the living room, the cushiony sofa is the relief; in the master bedroom, the cool vanilla color of the walls upholstered in Schumacher cotton fabric is a relief from the bouncing quality of reds in other rooms. In every room there's that kind of counterbalance. For details, see Shopping Information. □

Editors: Helen Warchol, Carolyn Sollis, Lynn Benton Morgan

HOUSE & GARDEN wishes to thank the following participants in the Valeria project:

American Standard • Borg Warner • Bruce Hardwood Floors • Century Furniture • Delta Faucets • Franciscan Tile • Four Seasons Greenhouse • Horizon Carpets • Schumacher

Henri Bendel • Catherine Blair Antiques • Bormioli • Boussac of France • Brunschwig & Fils • Carleton V • Caswell-Massey • Cherchez • Conran's • John Copper • Cowtan & Tout • Rose Cumming • Pierre Deux • Jules Edlin • Peter Fasano • Fitz and Floyd • Fonthill • E & J Frankel • Vito Giallo • Roe Kasian • L.C.S. • Lee/Jofa • Lenox • Levolor Lorentzen • Limited Editions • Gerard Lindner Antiques • Lorin Marsh • J. Garvin Mecking • Linda Miller Kilims • Porthault • The Pottery Barn • Trevor Potts • Pratesi • Randell House Antiques • Ricci Silver • John Rosselli • Sicily [illegible] Aki Pots • Sony • Stark Carpet • Tiffany & Co. • Tuscanlore • U.S. Croquet Assoc. • West Point Pepperell • The Wicker Garden



Left: *Arch of brick frames the entry of one unit of several in the lakeside cluster.*

This page: *Kitchen's greenhouse extension by Four Seasons serves early light and forest views at breakfast time.*



ELECTRONIC EDGE



Peter Vitale

IT'S TODAY'S MODERN SCULPTURE—ELECTRONIC EQUIPMENT GOOD-LOOKING ENOUGH TO BE SEEN AS WELL AS HEARD. SPEAKERS WITH THEIR COVERS OFF, A TV C A SLIDE-OUT SHELF ALL SERVE AS STRIKING ACCENTS

Because the room is set up for a number of activities, Patino/Wolf designed a flexible furniture arrangement to accommodate two or 20. Banquettes upholstered in heavy raw silk offer put-your-feet-up comfort. Black suede tub chairs swivel in either direction to encompass the whole room during a party or "concert" or to establish smaller, more private enclaves for intimate chats or TV watching. The chairs, along wi other touches of black in the room, are a wonderful counte point to the massive black of the piano, and serve to underli the cooler-toned surroundings.

To give the space ease and unity, travertine is used for the tabletops on both sides of the room, as well as for parts the floor. Balancing the strong presence of the fireplace, a architecturally integrating the full stretch of space, lacquer columns line up along the windows.



Above: *Seating in the living area is defined by various textures: Banquette by the window is surrounded by carpeting, while seating in the foreground is rimmed with travertine as is hearth. Glass bench from Pace.*



Feliciano



Above: *One wall of the media room is devoted to stereo, the other to video equipment. Vertical turntable by Mitsubishi.* Left: *White woolen love seats are topped by perforated-leather pillows. Ottomans slide into the column. In the entry, canvases by Lou Fink. Kaleidoscope by Craig Musser. Lighting was inspired by the hues of a video game.*

THE ULTIMATE RETREAT

A LOOK AT THE ROOM OF THE FUTURE—AT-HOME THEATER, CONCERT HALL, MOVIE HOUSE, COMPUTER-GAME EMPORIUM, OR SIMPLE, QUIET SPACE

Small rooms are ideal converts to media rooms, conducive to intimate pursuits of the electronic order. For the 1982 Kips Bay Boys' Club Decorator Show House, Marc Klein of Marc Klein Interiors created "a media-lovers' fantasy"—a place filled with all the latest entertainments. Video monitors, stereo equipment, a computer, and coverless speakers are showcased in oak cabinets set on an angle for a sculptural effect. To magnify their importance, the equipment banks are outlined in black, visually tying them to the entryway lit by gel-tinted fluorescents.



Tom Yee



PERSONAL PROGRAMMING

CONSIDER THE OPTIONS A CASSETTE SYSTEM OFFERS: YOU CAN LISTEN TO POETRY OR BOOKS ON TAPE, OR YOUR FAVORITE MUSIC IN STEREO. FLIP A SWITCH FOR THE LATEST WEATHER REPORT—OR A SHORTWAVE BBC BROADCAST

This at-home spa has made-to-order moods, thanks to a stereo cassette player that serves as principal entertainment. Knowing how important sound can be to the overall effect of a room—any room—designers David Eugene Bell and Donald Cotter of Design Multiples included the player and a repertoire of tapes in the design of their deep blue bath created for the Italian Tile Center. The 12-by-23-foot space provides a private place for exercise, meditation, soak-tubbing, and showering. Tapes add the sound of wind in the trees, waves on the seashore, or an upbeat exercise routine, to suit every moment and mood.

Top: *A stretch of mirror doubles the graphic impact of this tranquil tiled bath. In the far corner, a soak tub 2 feet deep offers Oriental-style relaxation. It's outfitted for two, as is the shower just a few steps away. The open area in front of the sink is a great place for morning workouts. For reading and relaxing, the pillowed seating here and in the lounge area,* above, *is covered in practical terry toweling. Tiles by Ceramica Edilcuoghi, installed by Dino and Eugenio Tile through Tilerama, New York. Transound Stereo System by Sony.*

ELECTRONIC EDGE



Joshua Greene

ROOM FOR RELAXING

OMBINE THE FUNCTIONS OF KITCHEN AND NING ROOM WITH THE COMFORTING WARMTH F A DEN FOR AN ALL-IN-ONE ENTERTAINMENT ENTER THAT PLAYS HOST TO LOTS OF LIVING

To suit the needs of a modern family, Falkener-Stuetley Interiors melded several rooms into one large heart-of-the-house for the Mansions and Millionaires Designer Showcase '82. Primary to the overall scheme are three ash columns to keep TVs and stereo components at hand attractively. The streamlined columns are in keeping with the rest of the room, which juxtaposes tactile surfaces leather and wood with slicker tile and laminate.



bove: Kitchen's Sony TV has no visible hardware. It erates by remote control. Right: *Small tables have rusty- e bases. Banquette beneath the window is cushioned with leather-covered futon. All designed by Falkener-Stuetley.*



Above. *Sculptural headboard's center [illegible] lights up at night for easy reading in bed. Oil painting in the sitting area by Juan Montoya. O*

eter Vitale



e bench, handwoven throw with bronze leather from Ron Seff

ELECTRONIC EDGE

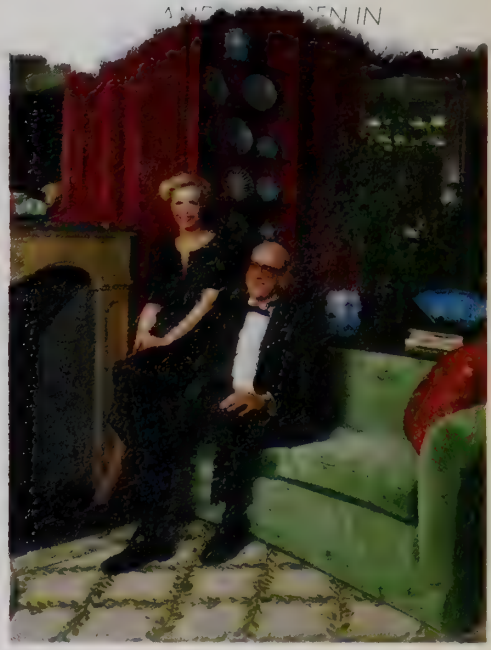


Above: *Media room's banquettes are raised on a platform for the best TV viewing, with the unobtrusive projector recessed into the platform to minimize its height.*

FAMILY MEDIA CENTER

CONNECTING THE MASTER BEDROOM TO THE TV ROOM NEXT DOOR IS AN INGENIOUS WAY TO KEEP PARENTS AND [illegible]EN IN





To Jane and her husband, Emanuel, above, the red living room, left, is "the perfect winter haven." (On summer evenings they move to a white library, not shown.) Niches display the Chinese Export and English porcelain Jane has collected since she was 15.

Paul Warchol

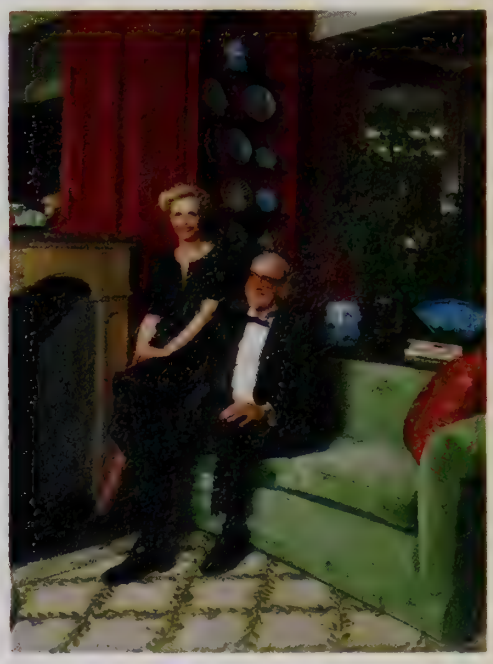


Above: *Sculptural headboard's center indentation lights up at night for easy reac*

Rooms With Polish

BOLD COLOR, THE SPARKLE OF MIRROR, PORCELAIN TREASURES

In a big city, you really crave soft, cozy surroundings," says Jane Cummings-Nadler. Her first step was to have the paneling in the living room glazed—persimmon-red subtly stippled with brown. Then she added the cool sparkle of mirrored screens. Down-filled love seats covered in celadon-green velvet offer curl-up comfort by the fireplace. Oriental style lends an urbane edge—in tables, chintz pillows, even the vases of flowering quince.



To Jane and her husband, Emanuel, above, the red living room, left, is "the perfect winter haven." (On summer evenings they move to a white library, not shown.) Niches display the Chinese Export and English porcelain Jane has collected since she was 15.

Paul Warchol



rchol

The curtains at the nd windows are of in two rose-strewn s: Stroheim & Ro- English chintz with a Cumming lining.

An 18th-century ar- lined with Pierre fabric displays Scot- nadian "Port Neuf" e, a wooden duck, basket of Lobelia.

"A tented ceiling the dining table the of attention," says Cummings-Nadler, New York shop -Cache supplied the nal china and scal- napkins. Pierre Deux s suit the amiable Provincial style.



Rooms With Polish

COUNTRY COTTONS ARMLOADS OF FLOWERS DRESSMAKER DETAILS

When you step into the Nadlers' dining room or bedroom, you could be in a country house. Jane fills every room with flowers—real ones by the armful, printed ones by the yard. Carpets, by Stark, also take their patterns from nature. Shirring provides a luxurious, feminine look and city-smart sound insulation. Jane's decorating precepts: "A home, like a person, should never stop developing—and displaying—character. Put the things you love out where family and friends can enjoy them." See Shopping Information.□ *By Margaret Morse. Editor: Joyce MacRae*



Fine French crystal you can afford to enjoy.

Patterns begin at $6 a stem. Shown, Diamant.
J.G. Durand, Millville, N.J.08332

cristal d'arques

A PROPER SORT OF POLITICIAN

BY MARY ALICE GORDON

Millicent Fenwick as grandchildren, ipe-smoking habit, and principles. e'd like to take the t two to the Senate

Four-term Republican Congresswoman Millicent Fenwick is the author of books. They are very different in subject matter and were published almost 35 years apart, they are remarkably similar nature. She wrote the original *rue's Book of Etiquette* while was an associate editor at t magazine in the 1940s. It an exhaustive, no-nonsense, nocratic treatment of its sub-, based on the premise that ood behavior is everybody's iness, and good taste can be ryone's goal." The second ok, *Speaking Up,* was published earlier this year, in time those New Jersey voters unfaiar with her views, who surely nber few, to get a pretty good a of what to expect should y elect her to the Senate this vember. The book is familiar, sionate, optimistic, indignant, ormed, and sometimes obre. Its dominant theme is that vernment is made up of people ose good—and bad—behavior everybody's business. As for od taste, the proceeds of the ok are being donated to selecteducational institutions in the te of New Jersey.

Millicent Fenwick speaks in lics and all caps, with an East1 Seaboard civilized accent; r shockingly deep voice will op to an effectively dramatic isper or rise to boom through r Longworth Building office on Capitol Hill, implying to her life a theatricality one does not usually associate with the old-moneyed upper-class who inhabit the Fifth Congressional District of New Jersey. Her face appears engraved with its deep wrinkles, and her eyes peer clearly and dauntingly from it. Of fashion-model height and weight, which she exploited briefly for *Harper's Bazaar* in her younger days, she has a Chanel slouch, in profile a tall, thin "S." Her sensible clothes, variously reported as coming from catalogues and her own closet 30 years ago, appear on her figure to be current fashion. A long strand of large pearls is wrapped four times high around her neck, and *(Continued on page 153)*



Horst

On campaign weekends, Millicent Fenwick lives in the house where she grew up, in Bernardsville, New Jersey. Of 50 rooms, all but the 30-by-60-foot library were torn down in 1952 to accommodate a more modest way of life.

THE QUINTESSENCE OF AUTHENTICITY



Open the heart of Herbert or Margaret Berwind Schiffe and you will see—"graved inside of it" like Robert Brown ing's Italy—Chester County, Pennsylvania. There they liv deeply contented, in a 1730 house they bought over 30 year ago. There Margaret Schiffer represents the seventh generatio of a local family (her husband is a thoroughly transplante New Yorker). They based the restoration and furnishing of thei house on Chester County antecedents, and they gathered (an are still gathering) their knowledge with a fervor that blazes i every room, and in their working lives as well. Margaret Schiffe is the author of six books about Chester County: its architecture, its needlework, its hous hold inventories—those detailed estate records that prove so valuable to later historians—an now in the works, its social history. Herbert Schiffer and son Peter operate an antique gallery occupying the 25-acre farm's old dairy barn, a building that housed the Schiffer her for many years until the couple reduced their livestock to about a dozen beef cattle. One o the gallery's specialties is objects from Chester County.

The Schiffers were looking for a working farm to run and to raise their small children on when they came upon a perfect property with rolling hills, woods, ponds, barns, a not-very-old, much-too-grand mansion house, and a run-down but very early tenant house. They said no to the big house and fell in love with the smaller one. Its thick walls of local creek stone, its curving window reveals, its two huge cooking fireplaces spoke eloquently to them of Chester County and its past. They felt it would teach them a great deal and would satisfy them on many levels if they restored the building and furnished it in the style to which it might long ago have been accustomed. The adventure they expected came to pass and still continues in their lives and their children's. *(Continued on page 111)*



This 1733 marriage plate, above, *is a rare delft miniature.* Right: *Circa-1780 wooden hatbox for a tricorne now hanging in Schiffer hall belonged to a Chester County schoolmaster.* Opposite: *Star of miniature collection is exuberant Stuart chair circa 1690 retaining original finish.*

Joshua Gree



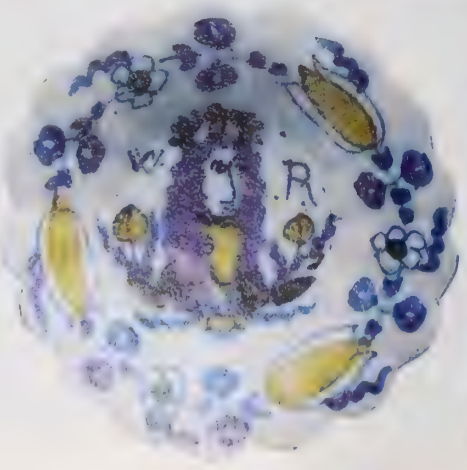
THE QUINTESSENCE OF AUTHENTICITY

This page:
The dining room, right, is one of four adjacent rooms in the earliest part of the house. Here the building is just one room deep and it gets daylight from opposite sides. Schiffer china is all blue and white: Canton, Fitzhugh, delft. Table is Chester County Chippendale drop-leaf; chairs are Pennsylvania Queen Anne. A pair of corner cupboards duplicates local original. Below left: *Delft charger honors England's King William III.* Below right: *Mid-17th-century jewel box is a fine example of stump work.*

Opposite page, left column from top to bottom:
A miniature pencil-post bed is an American antique with a modern damask dressing it in period style. Antique English miniature brasses gathered for a special display are usually scattered through the house. Miniature kitchen implements are 19th-century toys. Mrs. Schiffer uses numerous antique toys in Christmas decorating. Miniature silver antiques from England and Holland form a holiday still life.

Opposite page, right column from top to bottom:
A view of the farm shows cattle visiting a pond. In Margaret Schiffer's bathroom she displays Chinese Export china handed down from her ancestor Robert Morris. Brass Queen Anne teapot was made for fireplace use. In the kitchen, two Delaware Valley pieces: a William and Mary armchair, a painted dresser. Mantel's delft, all dated 1738 and all made for known local families, was presumably ordered together.























hua Greene

THE QUINTESSENCE OF AUTHENTICITY

Two antique wing chairs in the living room, right, are upholstered in Margaret Schiffer's superb needlework. Needlepoint on the left was designed by the Royal School of Needlework in London from her sketches and clippings. She chose the yarn colors. Chair on right wears a carnation bargello of Margaret Schiffer's own devising; carnations are a Chester County favorite. Below: *Rare painted-iron child's chair, English, circa 1780.* Opposite below: *Late 18th-century Dutch delft birdcage plaque.*



Joshua Greene



Margaret and Herbert Schiffer delved deeply into Chester County history to restore their house, choosing whitewashed walls and for interior trim the gray-blues, blue-grays, and sts that are found under the paint layers in most Colonial houses in the area. Blues and hites are a theme here for such authenticity and for other reasons: "A single house color heme means we can easily move objects around when we tire of them in their old places; makes the space seem larger; it is wonderfully serene; and it harmonizes with all our blue d white china." Yellow is a favorite accent color for curtains and holstery, and traditional multi-color patterns appear in rugs, fabrics, d Mrs. Schiffer's ubiquitous needlework. The acquiring process that gan as they furnished the rooms slowly turned into an antiques busi- ss for Herbert Schiffer some 20 years ago, but his wife denies being collector" herself. "I am a house furnisher," she says, "buying things use, not to hoard." No rare and precious objects are locked up here: ey are touched, enjoyed, alive. □ *By Elaine Greene. Editor: Babs Simpson*



SIMPLICITY ON THE SLOPES



In the mountains of Colorado, a year-round vacation house uses traditional local building forms that are handsome and practical, employed effectively for common-sense energy strategies independent of high technology



eft: *Peaked roof*
hoes shape of a
ountain. North side
f the house is
rtually windowless,
ut east end and
uth façade, insert,
e open to sun and
ectacular scenery.
bove: *Entry is*
amed by open "cold
of" on south end.

Comfortable but uncluttered, the interiors

focus attention on the major "decorative" feature--

stunning views of the majestic Rocky Mountains



In the heavily trafficked entry area, above, tile flooring is used, with warm hardwood flooring in the living room behind it. Light natural wood finishes are a unifying element throughout.

SIMPLICITY ON THE SLOPES





Living room, above, *has an updated Western country feeling, free from nostalgia. On upper level,* left, *bedroom and sleeping loft are nestled under high central gable.*

Colorado in the 1970s witnessed a tremendous influx of permanent and part-time residents, drawn there by its breathtaking beauty. As a result, its landscape has been rapidly changing, especially around Aspen and Vail, where what might be termed the Rocky Mountain High Style has run rampant, turning once idyllic scenery into a jumble of ostentatious eyesores.

An encouraging alternative to that worrisome development can be seen in the vacation house recently designed by the Chicago firm of Nagle, Hartray & Associates in Mt. Crested Butte, some 25 miles southwest of Aspen. Built for a Chicago couple with four older children, the house was intended as an all-seasons retreat that could accommodate the whole family and also provide a separate apartment for full-time resident tenants. The architects chose the traditional form of an indigenous Colorado structural type, the "tipple building," with a high, steeply pitched central roof and two lower sloping roofs flanking it. Simple but intelligent energy ideas—northern closure and southern exposure the most important—combined with low-maintenance materials and furnishings make it as easy to live in as a vacation house should be. See Building Facts. □ *By Martin Filler. Editor: Elizabeth Sverbeyeff Byron*

er Aaron © ESTO



Jerry

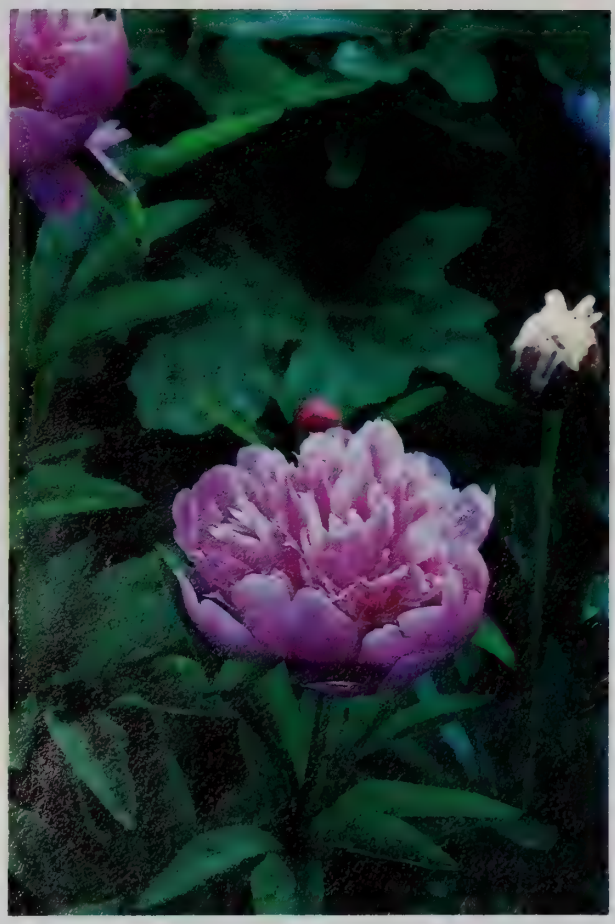
the Chinese, they are a sign of splendor, wealth, and high position. The Japanese honor them symbols of longevity. In England they are an integral part of the herbaceous border; and America, a perennial reminder of great-grandmothers' dooryard gardens. But there is more peonies than history: Today's peony is bigger, better, and more beautiful than ever. So here a paean—a song of praise—for Paeonia, the ageless aristocrat of flowers

PEONIES

In the classic Renaissance herbal, Gerard said they were "like the great double rose of Provence, but greater and more double." ohn Parkinson, herbalist and riend of Shakespeare's, knew of no lower "so faire." Vita Sackville-West called them her "gross Edwardian swagger ladies," and Eleanor Perényi praised them as "a goddend."

Native to Asia and southeastern Europe, the peony takes its name rom Paeon, physician to the Greek gods, who used the root to soothe he wounds of Trojan warriors. Peonies were grown for medicinal use until 600 A.D., when the Chinese began to develop them as ornamentals. Their spectacular flowers nspired Oriental painters and poets and eventually plant hunters; by the 6th century, peonies were a familar flower in European gardens. The peony's next great admirers were he 19th-century English, developers of the herbaceous border.

Despite its rich historical associations, the peony is anything but old-ashioned. Hybridization has created a profusion of colors, hapes, and sizes: there are single buttercup-like flowers, many-petaled doubles, and variations of the wo. There are early and late-blooming varieties. Colors range from whites and peony-pinks to unusual pale lilacs, yellows, and dark reds. Fragrance varies—some suggest that the perfume is best in the rosy-pinks.



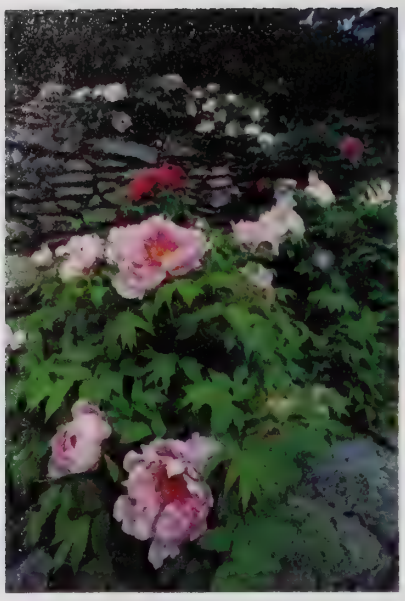
The old and the new: Paeonia officinalis 'rubroplena,' above, the classic garden-variety peony, has been cultivated for more than 2,000 years; single-flowered P. 'Angelus,' left, is a 20th-century creation.

Within this diversity, peonies fall into two categories. The most common is the herbaceous peony, Paeonia lactiflora, primarily, and its many hybrids. These are reliable, long-lived plants, with glossy leaves, June flowers, and succulent stems that die back in winter.

The other type is the tree peony, P. suffruticosa, which is not a tree at all, but a woody-stemmed shrub with branches that do not die back each winter. Its leaves are paler and more finely textured than those of herbaceous peonies, and the buds are pointed rather than round. But flowers are what distinguish the tree peony: A blossom is a spectacular affair, often the size of a dinner plate. The tree peony is the flower so revered in Oriental art—and reverence it does demand. The shallow-rooted plants need to be kept cool and well-drained, and the long-lasting flowers are worthy of protection from both wind and rain and the hot afternoon sun.

Continued on page 118

PEONIES



In the garden, tree peonies have inspired an unusual assortment of uses. The Chinese espaliered them in the courtyards of Imperial palaces. In Japan they were grown in linear beds adjacent to the apartments of ladies-in-waiting, where the treasured blossoms were well sheltered and readily visible. But tree peonies need not always be specimen plants. Gertrude Jekyll, the *grande dame* of the English flower garden, recommended them as "capital tub plants," and used them in the herbaceous border as well. She described one garden with garlands of clematis "that swing on ropes . . . dipping down and nearly meeting the flowers of some pale pink tree peonies."



Emerick Bronso

ney are among the earliest of spring perennials; the flowers e several weeks before the her- eous peonies and continue ming for about a month. Indi- al flowers are long-lived—so h so that one of the Japanese es means Plant of Twenty Days. even without flowers, the tree ay's delicate green foliage is a ce addition to the mixed border. erbaceous peonies are tradition- associated with the herbaceous der, though they too have the cture and variety to stand on r own. They are effective alone n groups, in a geometric plan or ild garden. In Tudor England

(Continued on page 120)

Tree peonies on terraces, opposite page, a Chinese practice put to use at Naumkeag in western Massachusetts; and herbaceous peonies, below, bordering a walk in Mr. and Mrs. Gerald Coke's garden in Great Britain.





PEONIES





Two handsome tree peonies: Japanese hybrid 'Hana Kisoi,' top left, and 'Nagoya,' top right. The bright double flowers rising high above the foliage make the herbaceous P. 'La Lorraine' a sparkling addition to any flower bed; below, they appear in a cottage garden with yarrow and climbing roses.



Marina Schinz, Jerry Harpur, Horst

were woven into knot gardens. Miss Jekyll paints a lovely picture of the three shades of Paeonia officinalis—crimson, rosy red, and white—planted "in good masses accompanied by white flowers only —Solomon's-seal, columbine, and the Portugal broom." She combined peonies with roses, intermingling them in a rose garden or setting a peony at the foot of the climbing Guelder rose. Her contemporary, William Robinson, advocated a wilder approach: a stand of scarlet peonies grown in meadow grass, visible from but just beyond the limits of the garden.

Russell Page, this century's English garden genius, praises a "double border of old-fashioned roses combined with the equally old-fashioned Paeonia officinalis, campanula, and lady's-mantle." He, too, recommends bringing tree and herbaceous peonies into the rose garden, for earlier flowers.

Perhaps the quintessential peony garden would have clouds of pastel-colored lilacs and spikes of pale iris, brought indoors in armfuls to fill pewter pitchers and great Chinese porcelain jars. This would be the herbaceous peony that Vita Sackville-West so admired: ". . . when it finally drops from the vase, it sheds its vast petticoats with a bump on the table, all in an intact heap, much as a rose will fall, making us suddenly look up from our book or conversation. . . ." The tree peony is a quieter cut flower, afloat in a bowl so low that the great blossom seems to hover above the table's surface.

In porcelains or perennial borders, if peonies are part of your plan, fall is the time to plant. For specifics on cultivation and information about the gardens on pages 116 – 121, see The Garden Page. □

By Susan Littlefield. Editor: Margaret McQuade



A peony sampler, left to right, top row: *Elegant 'Angelo Cobb Freeborn'; Tree peony 'Marchioness of Lansdowne,' an 1899 hybrid; England's 'Kelway's Majestic';* second row, *Tree peony 'Esperance'; 'Seashell,' a choice cut flower; a 'Banquet' tree peony;* third row, *'Santa Fe,' fragrant 'Sarah Bernhardt'; tree peony 'Arcadia';* bottom row, *tree peonies 'Argosy,' 'Banquet,' and 'Shintenchi.'*

Contemporary Remodeling *with* Colonial Charm

Through tricky engineering and careful attention to detail, a talented young interior designer gave a small, dreary kitchen life and luster—without sacrificing the special appeal of her 40-year-old custom-built Williamsburg Colonial house





Raeanne Giovanni



Edward Oleksak



French faïence plates over mantel, above, *inspired blue color scheme used throughout.* Far left: *Cherry cabinets and the latest kitchen equipment were chosen for looks and durability. Center island,* near left, *has a built-in cooktop and extra sink.*

The problem was how to revitalize a worn-out kitchen to fit the needs of a bustling young family. "I wanted my kitchen to be the focal point for the family," says interior designer Nancy Serafini. After months of planning was completed, two bearing walls came down, 350 square feet were added, and the small, uninspired kitchen was transformed into a spacious remodeled kitchen and lively family center. "It was also very important to me to keep the architectural feeling of the original structure in the new addition," says Nancy. To achieve her seamless match, she had beams recessed into the ceiling, moldings duplicated, and large windows and French doors custom-made. "Most people are unable to tell that the family room was added," says Nancy. "Even the mantelpiece was specially made."

A table nestled in a corner of the new family room, right, can be a cool spot in the summer with the French doors open to the terrace and a cozy nook next to the fireplace (not pictured) during the winter. Below: Exterior of the house, with the family room addition, and floor plan of remodeled kitchen.







Contemporary Remodeling

For Nancy the detail work on her new kitchen w just as important as the structural overhaul. "I vised special storage for linens, laundry, and goods and allowed space for a desk area, bath, and m room," says Nancy. She also wanted to "sweep away" back hall and a butler's pantry that blocked the origi kitchen from the rest of the house. Now the back sta lead right into the kitchen and give easy access to the cl dren's rooms and Nancy's office on the second floor, a with the butler's pantry gone the kitchen opens direc into the dining room. "The new room works so well us," says Nancy. "There are days I come home from w and don't move from the kitchen and family area u bedtime."□ *By Emily Walzer. Editor: Barbara Portsch*



Regular, 1 mg. "tar", .2 mg. nicotine av. per cigarette. FTC Report Dec. '81.

The pleasure is back.

BARCLAY

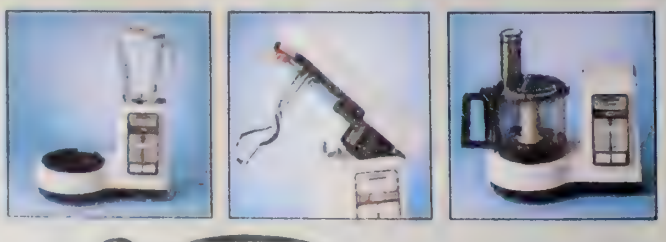
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Only one multi-purpose appliance has earned the right to be called the Food Preparation Center. Sunbeam!

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Brigitte LaCombe

American desserts—walnut tart, brandied fruit, figs in wine, candied grapefruit, corn meal pound cake—at the Union Hotel

THANKSGIVING OUT WEST

TEX-MEX BRUNCH IN PARIS

THANKSGIVING



Sweet-sour pickled beets, spicy pickled red onions, and eggplant to seduce the holiday appetite.

A simple cream soup with the unaffected taste of celery and Judy Rodgers's special cream biscuits.





Brigitte LaCo

FOR ONE BRIEF exciting year—1854—Benicia was the capital of California, a bit of historical trivia prettily recorded in the stained glass windows of the freshly restored, white-frame Federal-style Union Hotel. The hotel's dining room is dedicated to American dishes crafted of the finest ingredients, most of them conceived and executed by Judy Rodgers, a young cl of great creativity, intelligence, and high standar This is her menu for Thanksgiving; she understates t matter when she describes it as "festive and elegant wi out rarefied airs...eating this should be boistero and fun. I'd eat most everything with my hands."

N THE WEST





Samplings of wild turkey, squab, and quail with pearl onions, spinach, and maple-syrup sweet potatoes.

Summer's most luscious fruit, chosen for variety of color and flavor, preserved in Armagnac.



VARIATIONS ON A TRADITIONAL THEME

Wild birds, wild-rice waffles, and Tomales Bay oysters give a distinct California accent to America's great feast; walnuts and figs highlight the sweet course.



Recipes, page 142. Antiques from Red Rose Antiques, Benicia, California

A Tex-Mex Brunch

DEEP IN THE HEART of Paris



Above: *A steaming platter of migas—eggs scrambled with hot peppers, onions, tomatoes, and pieces of fried tortillas—is the pivotal dish in a Me brunch that also includes black beans with crème fraîche, Spanish rice, fluffy guacamole, hot fresh corn tortillas, and cold beer. Linen, Au Bain I Paris.* Below: *The Yellow Rose Catering Company—from left, Martha Shulman, Mary Collins, and Maggie Megaw.*

By Mary Alice Gordon

Martha Shulman knew what she would miss most when she moved from Austin, Texas, to Paris, France, and that was Mexican food. A vegetarian with two cookbooks and a Tastemaker award to her credit, Martha filled a good portion of her car with the accouterments of Mexican cookery: a bean pot, a tortilla pres[illegible] rock mortar and pe[illegible] ina and black beans, [illegible] chiles anchos, and can[illegible]



These, along with Martha, were to be fe[illegible] ried across the Atlantic on a freighter fro[illegible] Canada. Martha figured her Mexican goo[illegible] would last, oh, a year or two.

Maggie Megaw and Mary Collins, Ma[illegible] tha's Paris roommates, arrived shortly fro[illegible] New York and Austin, respectively. The[illegible] came with their own Latin necessities—cu[illegible] tom-recorded cassette tapes of Little Joe [illegible] la Familia, Linda Vera, and *The Dances [illegible] Old Mexico,* and several jars of Hot Ch[illegible] Cha, Austin's finest organic hot sauce. Su[illegible] denly there they were in Paris, with grea[illegible]

Continued on page 14

NACHOS TOPPED WITH CRÈME FRAÎCHE,

JALAPEÑOS STUFFED WITH CHÈVRE—

TEX-MEX FOOD MAY NEVER BE THE SAME



ove: *The Yellow Rose Catering Company finishes a party with a selection of traditional Mexican party cookies, wrapped in colored tissue, and Texas cakes, each of which has a tiny French candy marking a particular city in the Lone Star State. Strong French coffee is topped with whipped cream shaved Mexican chocolate, made with cinnamon and ground almonds. Cup and saucer, Cristallerie de Paris. Recipes, page 150.*



Left: *Brunch begins with margaritas and Mexican-French hors d'oeuvre, including nachos, chips with salsa fresca, stuffed jalapeños. Plate, Cristallerie de Paris.* Right: *Ingredients for migas. Pitcher, Aū Bain Marie.*



DINING IN DINING OUT

EDITED BY CAROLE LALLI

UPPERCRUST PIZZA

At Wise Maria in New York's SoHo, concentric circles of plum tomato slices are carefully placed on cracker-thin rounds of dough, drizzled with olive oil, and dusted with herbs; the Saloon, near Lincoln Center, makes a *pizzelle*—with four cheeses, including goat and gorgonzola; and at the smart East Side's Cherche Midi, chef Sally Scovill mounts Provençal-inspired fillings (tomatoes, olives, anchovies) on feathery puff pastry. The little pizza, about the size of a dinner plate and the price of any other hors d'oeuvre, is catching on in trendy Manhattan restaurants and giving the Neapolitan treat new cachet—it's definitely *not* the sort of thing one eats in the street. *C.L.*

FLORIDA'S FAVORITE

As you make plans for escaping winter's chill, consider two of Florida's islands, Sanibel and Captiva, where the living is easy, the fish fresh and abundant. For perfectly prepared seafood of all kinds, we love the charming and eclectic Bubble Room on Captiva. But try not to eat too much of the homemade bread—you won't have room for the incredibly rich desserts. *SALLY RIAN*

THE RESTAURANT REPORT

Richard Melman is a successful Chicago restaurateur with a string of 13 places and a tendency toward cuteness—the name of his company is Lettuce Entertain You, and the restaurant that specializes in barbecued ribs is called Bones—but the barely two-year-old Ambria, his most serious effort to date, is not under the aegis of the company that presumably generated the considerable funds needed to create it, and it is anything but cute. Ambria is located in the lobby floor of the Belden-Stratford, which, when it was built around 1923, was one of the city's most glamorous hotels. Now, it has been converted to apartments, and, like the surrounding Lincoln Park West neighborhood, is enjoying a period of revival and renovation and an influx of young urbanites.



AMBRIA, CHICAGO, ILLINOIS

The space now occupied by Ambria previously was Farber's, a steakhouse that achieved its heyday in the 1950s and early '60s and was decorated in the *dernier cri* of its time—a red and black color scheme set off by flocked wallpaper. There wasn't much about Farber's that Melman liked except the space itself and the location across from Lincoln Park, so most of it ended up in a Dumpster and Ambria was started from scratch. In spite of the extensiveness of the renovation, Ambria smacks of nothing less

Continued on page 153

BOEUF BOURGUIGNON AND BEYOND

In her introduction to the recently published *The Cuisine of the Rose* (Random House, $16.95), Mireille Johnston describes Burgundy as "... both a celebration and a challenge ... the whole province blooms like a fluffy rose, the incarnation of the sheer joy of being alive." This beginning sets the tone for a passionately written cookbook—the kind one keeps on the bedside table as well as on the kitchen bookshelf. Johnston's descriptions of Burgundy's culture and gastronomical history are vivid and sensual, evoking clear images of its geography, people, and raw materials—the elements that make up its rich cuisine.

Brief historical notes provide a background for the recipes, which incorporate ingredients brought to the region by Caesar (olives and wine), the Egyptians (garlic and parsley), and the Crusaders (sugar, cinnamon, pepper, ginger, saffron, and shallots). These combine with the country's own native ingredients to make up what we know today as Burgundian cuisine.

Recipes for familiar classics appear throughout the book, including coq au vin, oeufs en meurette, and gougère, as well as some for the lesser-known classics: tarte Bourguignonne (veal, vegetable, and herb pie eaten on festive occasions), poulet aux fromage (chicken baked with wine, mustard, and cheese), and Rigodon, a sweet, light pudding enriched with hazelnuts and walnuts. Finally, one will find a few rather strange but intriguing recipes such as chicken soup thickened with cornmeal and cream, and laitue Bourguignonne, tender leaf lettuces tossed with melted sweet butter, garlic, and lemon juice.

As were those in her first cookbook, *Cuisine of the Sun* (Random House, $12.95), Mireille Johnston's recipes are clear, concise, and easy to follow. And, although all of the recipes are truly authentic, she has adapted them to include American ingredients, recommending, for example, California hearty "Burgundy" wines to be used in preparing stews and other dishes. *S.R.*

Stephen Kelemen


CHRISTMAS IN THE KITCHEN
Jon Riley

CHRISTMAS IN THE KITCHEN

Whether you're shopping for the connoisseur, the classic, or creative cook this Christmas, these presents will appeal to all of them. There's always room in their kitchens for something very special

HOMEMADE-MADE IN MINUTES

With Cuisinart's pasta attachment, make six kinds of noodles—blend flavoring ingredients in regular processor bowl. Works off base of Cuisinarts DLC-7, 7E, and 7PRO; $125 at Bloomingdale's.



ICE-CREAM LOVERS' DELIGHT

Simac's new smaller-sized ice-cream maker, the Ice Cream Boy, makes over 1/2 quart in just 15–20 minutes. Built-in freezer eliminates the need for salt or ice; $310 at department stores and gourmet shops.



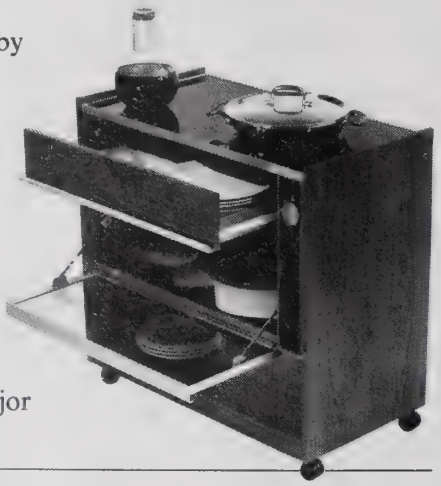


WONDERFUL KITCHEN JARS

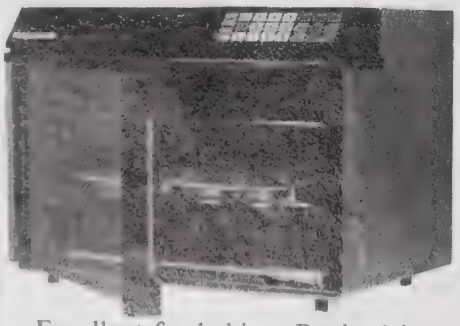
These pure-white glass jars look beautiful on any countertop—and they function beautifully, too—clasps seal them air-tight and they resist the heat. Available in a variety of shapes, sizes, and other colors, the jars range in price from $7–$40. Write to: BEE House Co., Ltd, 209 Post St, San Francisco, Calif., 94108, for retail information.

SERVICE CART DELUXE

The good-looking LaCart by Salton is perfect for the holidays. Main dishes can be kept warm on the glass-top heating surface, and sauces stay ready on the Hot-Spot—other courses can be kept below in the warming compartment and heated drawer. Each level may be heated independently; $495 at major department stores.



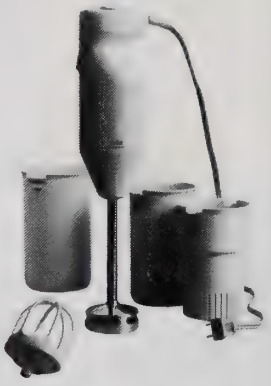
COMMODIOUS CONVECTION OVEN



Even an 18-pound turkey can fit inside Farberware's Electronic Convection Turbo-Oven. Any number of cooking sequences are possible as well as delay-start cooking programed up to 12 hours ahead. Excellent for baking. Rack, drip tray, filter, and door are dishwasher-safe, interior walls continuous-cleaning; $350 at department stores.

TOP-NOTCH BLENDING DEVICE

The Minipimer, a stylish handheld blender by Braun, works in bowls of any shape—use to blend soups and sauces on the stove. Attachments included; $70 at department stores.



HANDSOME AND HANDY OPENER

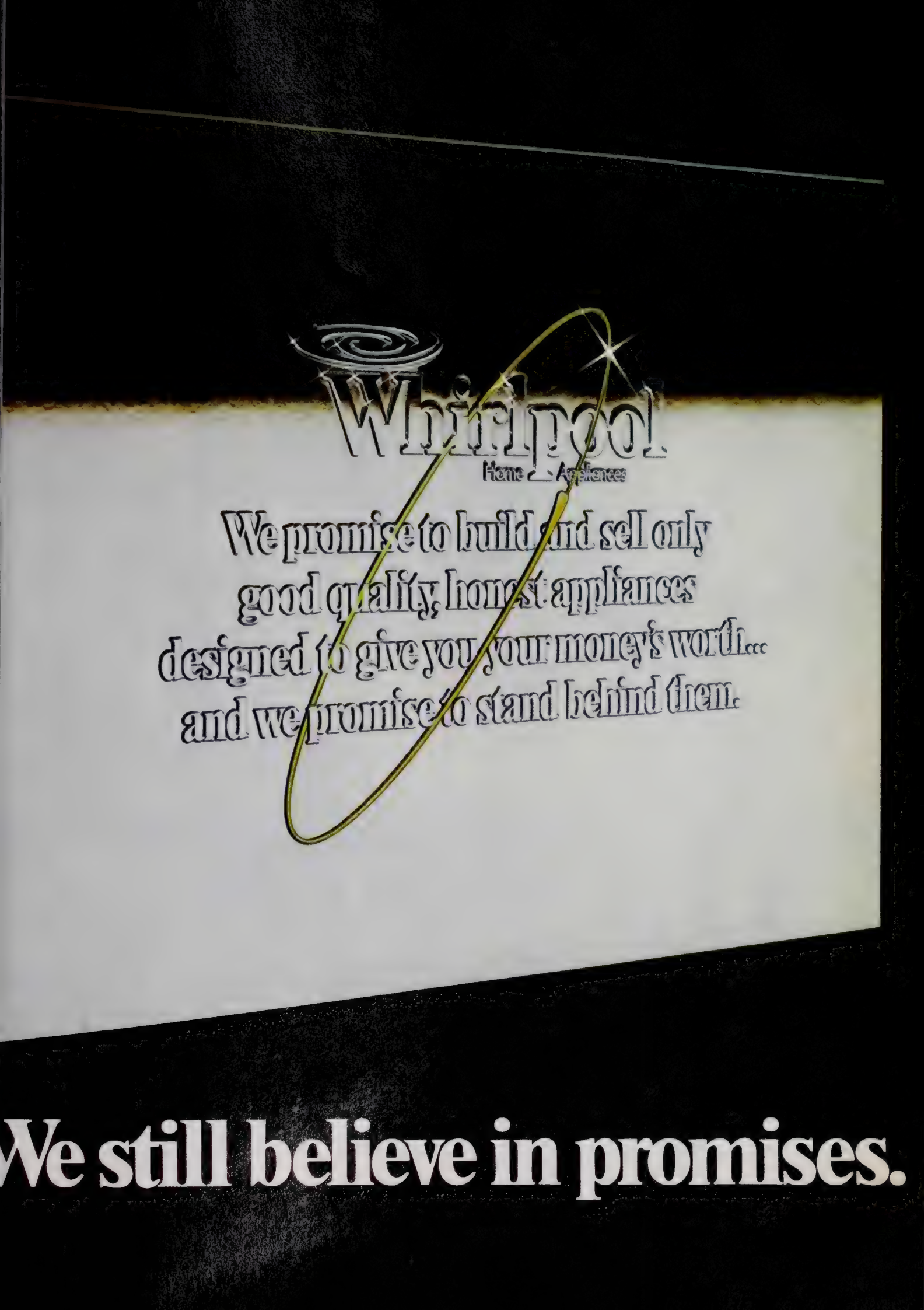
The new Canhandler does what most electric openers can't—it takes the lids off odd-shaped cans,



cans tiny and tall, and it hangs from a wall or stores in a drawer; $30 at major department stores.

By Emily Walzer.
Editor: Barbara Portsch

Edward Oleks



We still believe in promises.

BEYOND CHAMPAGNE...

a world of sparkling wines that are more than mere substitutes

By B. J. Cutler



There is good and bad news for fanciers of Champagne, the wine of festivity, gaiety, and celebrations. First the dark side: Three recent harvests in France's Champagne district, those of 1978, 1980, and 1981, were meager. At the same time, worldwide demand ran high and, as a result, top producers' inventories dropped. To guard their supplies and their future incomes, makers have been asking and getting higher prices. The $10 and $12 bottle of nonvintage brut Champagne that one enjoyed so recently is heading relentlessly toward $20, which can dampen the joy of popping its cork.

The good news is that agreeable substitutes for Champagne abound. They are becoming more easily available in this country, and the best can compete in quality with all but the finest true Champagnes. They have been called near Champagne, almost Champagne, fake Champagne, bubbly, and, most accurately, sparkling wine. When Champagne is called for, they often can do the trick at half the price. Many are special and luxurious enough to give as gifts to discriminating friends.

A good place to start looking for quality sparkling wine is France, where a great deal is produced. It will never be labeled Champagne, a word legally restricted to the product of the strictly defined Champage area, about 90 miles northeast of Paris. But if a *vin mousseux* (literally: bubbling wine) is properly made, the label will bear the words *méthode champenoise,* which means that the slow and costly classic technique was used. Sometimes the label for export to this country will say "Naturally Fermented in This Bottle," another promising sign.

Some of France's nicest *mousseux* come from the Loire Valley, where in fortunate places the chalky soil resembles that of the Champagne region. Gratien and Meyer Brut, from the old town of Saumur, known for its sparkling wines, is pale gold, with a fresh bouquet and an extremely dry flavor. It retails for around $8.50* and can

*Prices are approximate.

place Champagne in all but the most demanding circumstances. In the same price range are Blanc Foussy from Touraine, lively, pale, clean, and attractive; Bouvet Brut from Saumur, well made and well balanced with a fruity bouquet and intense bubbles; and Duval Brut, also from Saumur, pleasant and very bubbly with a hint of earthiness in its flavor.

Chardonnay and pinot noir grapes, two of the three varietals used in classic Champagne, thrive in Burgundy, and thus the region is an interesting source of sparkling wine. Kriter Blanc de Blancs ($9), made entirely from white grapes, is pleasant, sound, and clean-tasting. Like many Burgundy *mousseux,* the nationally distributed Kriter is vintage-dated, and consumers are advised to look for the youngest wine available. Champagnes and near-Champagnes are ready to drink when shipped; older bottles may have been improperly stored, which lessens their freshness. A newish designation is Crémant de Bourgogne, *crémant* from the French word for "creaming" and describing lightly sparkling wine. The Chablis shipper Alexandre Gourland sends a fine example at $9, and other *crémants* are appearing.

The town of Seyssel in the upper Rhone Valley produces one of France's best sparkling wines. Most of it is consumed locally, but occasionally one finds a Seyssel under the Le Duc or Saint Germain labels, both crisp and fruity and selling for $7.50. Any wine bearing the name Seyssel ought to be tasted, for it can be a good find. Another Rhone wine, Saint Péray, is more golden and fuller-bodied than Champagne and has a distinctive taste that many find pleasant.

Not long ago the French viewed the American "Champagnes" as presumptuous upstarts. No longer. After it became clear that splendid sparkling wine could be produced in northern California, the French Champagne houses, which cannot find enough land on which to expand at home, joined the new gold rush. Perhaps they were attracted by the success of the domestic firm of Schramsberg, whose line of stylish offerings vies in quality with French imports. They also compete in price, starting at $16 and moving up from there. France's largest Champagne maker, Moët et Chandon, was the first to come and is well established in the Napa Valley. Gallic custom forbids the use of the name Champagne for its California wine, but Moët's Domaine Chandon Napa Valley Brut ($13), made with the help of experts the firm sends from its base in Epernay, may be the "most French" of domestic Champagnes. Domaine Chandon's Blanc de Noirs, produced entirely from black (pinot noir) grapes, is fruitier than the Brut and has a bit more body. Its lovely pale salmon color should appeal to addicts of rare and expensive pink Champagnes. Having pioneered French Champagne-making in northern California, Moët is attracting competitors from home. Piper Heidsieck is producing sparkling wine in Sonoma and Laurent Perrier makes a still Chardonnay which, no doubt, will soon bubble. Among other American-owned vineyards building California's reputation, Korbel turns out a flowery and fruity Brut ($9) that is popular and reliable. The company's Natural is drier and costs a bit more. Mirassou and Chateau St. Jean are highly regarded California Champagne makers, and Paul Masson's Brut is clean and well made. Almaden's Le Domaine, at around $5, is an absolute bargain.

Coming on strong as a supplier of reasonably priced sparkling wine is Spain. In the hill town of San Sadurni de Noya, just east of Barcelona, the old firm of Cordorniu has become the world's largest producer of *méthode champenoise* wine, outstripping even Moët. Codorniu's Blanc de Blancs Brut ($7.50) is quite effervescent, flavorful, and a good value. The company ships a full line of cheaper and more expensive bottlings. From the same

Continued on page 142



You love the flavor of Almonds and Sherry...now taste them together in a fabulous new cake!



You make it with Christian Brothers Cream Sherry, Blue Diamond® Sliced Almonds and cake mix.

Almond Sherry Cake

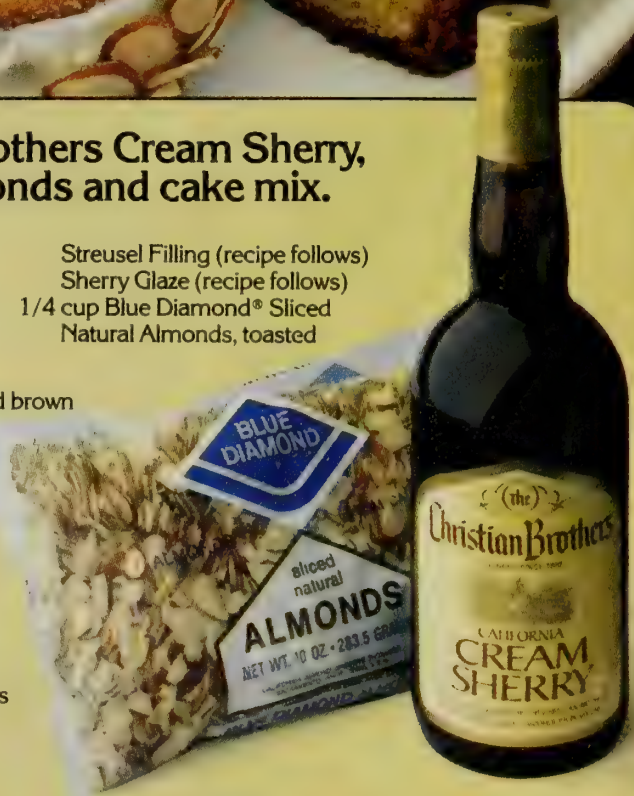
1 package (18-1/2 ounces) yellow cake mix (not pudding type)
4 large eggs
3/4 cup The Christian Brothers Cream Sherry
3/4 cup vegetable oil
1 package (3-5/8 ounces) instant vanilla pudding mix
1/2 teaspoon nutmeg
Streusel Filling (recipe follows)
Sherry Glaze (recipe follows)
1/4 cup Blue Diamond® Sliced Natural Almonds, toasted

Grease and flour a 10-inch Bundt pan; set aside. In large bowl, combine cake mix, eggs, sherry, oil, pudding mix and nutmeg. Mix at low speed 1 minute, scraping bowl constantly. Mix at medium speed 3 minutes, scraping bowl occasionally (or beat by hand 5 minutes). Pour half of batter into prepared pan. Sprinkle evenly with Streusel Filling. Pour in remaining cake batter. Bake at 350°F.; 45 to 50 minutes, or until cake springs back when touched lightly. Cool on wire rack 15 minutes. Unmold from pan; cool completely on rack. Brush with Sherry Glaze; garnish with almonds.

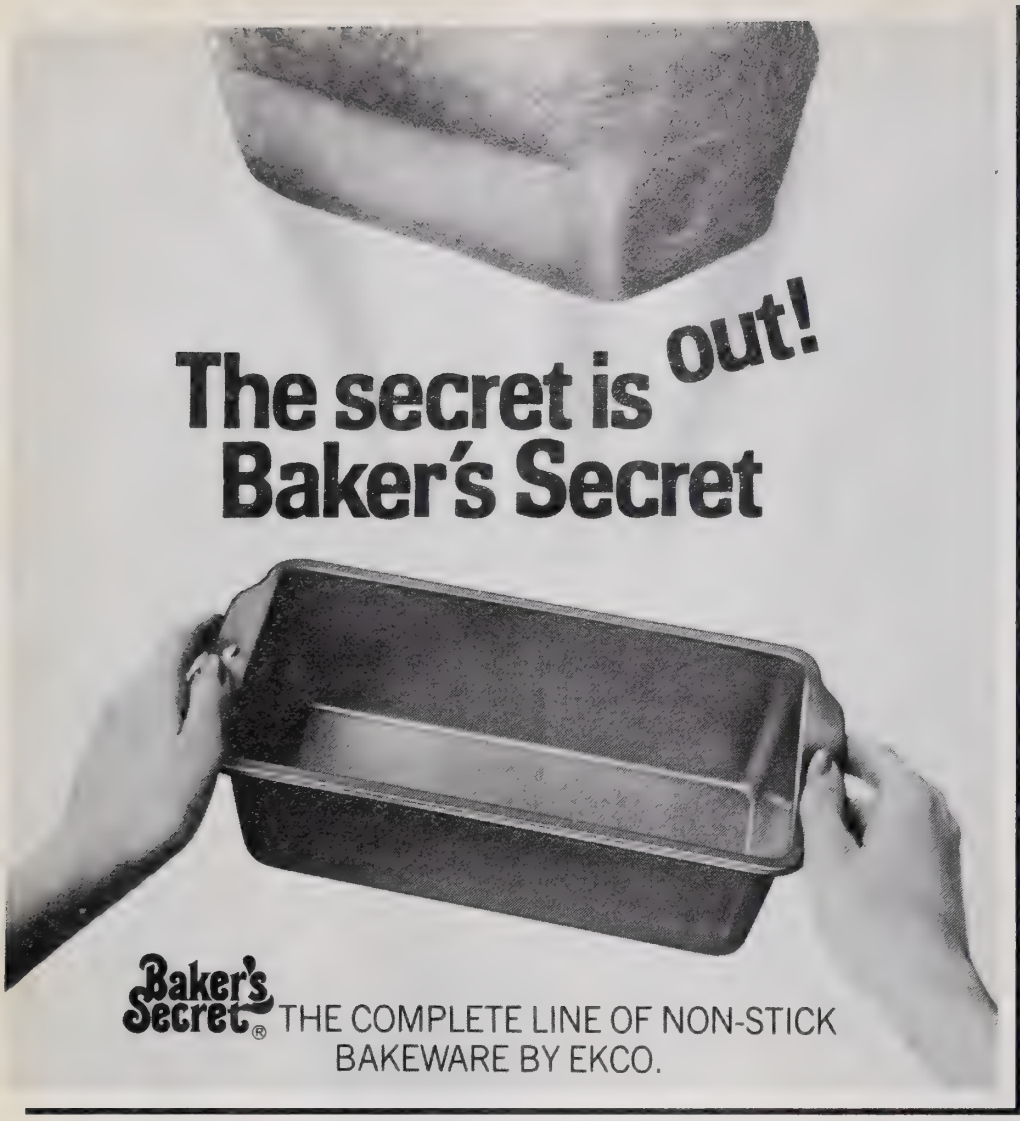
Makes 10 to 12 servings.

Streusel Filling: Mix 1/3 cup packed brown sugar, 1/4 cup flour, 3 tablespoons firm butter or margarine and 1/2 teaspoon cinnamon together until crumbly. Stir in 3/4 cup toasted Blue Diamond® Sliced Natural Almonds.

Sherry Glaze: Stir together 2 cups sifted powdered sugar, 1/3 cup melted butter or margarine and 1 tablespoon The Christian Brothers Cream Sherry. Stir in 1 to 2 teaspoons hot water, until glaze is of desired consistency.



California Almond Growers Exchange, P.O. Box 1768, Sacramento, CA 95808 The Christian Brothers Worldwide Distributors: Fromm & Sichel, Inc., San Francisco, CA U.S.A.



CHRISTMAS IN THE KITCHEN

GREAT FOOD TO ORDER BY MAIL

A gift of food is always welcome. Here are delicious new treats from America and abroad

Chocolates and sweet sauces

Milk chocolate *sabots* filled with chocolates by Belgium's finest *chocolatier,* Corné Toison d'Or, come in 7 sizes, from 10.6 oz. to 7 lb. 11 oz. $33–$250 ppd. Chocolaterie Corné Toison d'Or, 527 Madison Ave., New York, N.Y. 10022. (212) 308-4060.

Made in New York—a solid **milk chocolate winter scene,** 11 inches in diameter. $42.50 ppd. from Papillon at The Grand Hyatt, Park Avenue at Grand Central Terminal, New York, N.Y. 10017. (212) 883-1234.

Hand-dipped **chocolate fruits** are surprisingly presented in resuable antique European steel chocolate molds. $63.75 ppd. from The Silo, Upland Road, RFD 3, New Milford, Conn. 06776. (203) 355-0300.

R & R Homestead Kitchens makes one of the few **homemade hot fudge sauces** commercially available—it's incredibly fudgy! Two 13-oz. jars $15.50 ppd. R & R Homestead Kitchens, [illegible] Morning Glory Lane, De Pere, Wisc. 54115. (414) 336-7574.

Sugars and confections

Perk up your tea table with coarse-crystal **demerara sugar** and **light brown sugar cubes.** Gift set includes ½ kilo demerara and 1 kilo cubes, $8.95 ppd. From Williams Sonoma, Dept. 513, P.O. Box 3792, San Francisco, Calif. 94119. (415) 652-9007.



Chocolate-filled chocolate shoe

An international array of **glacéed fruits:** New Zealand kiwis (6 oz., $15.15), French strawberries (8 oz., $15), and German stuffed plums (12 oz., $18.95), are as beautiful as they are delicious. All ppd. Maison Glass, 52 East 58th St., New York, N.Y. 10022. (212) 755-3316. ($15 minimum on mail orders; catalogue, $3.)

Cookies and crackers

For one of the best **Chocolate-Chocolate-Chunk cookies** around, try "La Cookie." 1½-lb. tin, $15 ppd. in the continental U.S. Food Service Director, J.L. Hudson's, 1206 Woodward Ave., Detroit, Mich. 48226. (313) 223-5100.

Honey-flavored **Dutch waffle cookies** come packed in a handsome hand-painted blue and white crock. $15 ppd. Filene's, Box 1511, Boston, Mass. 02104. (617) 357-2138.



Dutch cookies packed in handsome crock

Favorites from De Camillo Bakery are now in canisters: Buttery Angelica crisps (1 lb., $11), cheesy Formaggio toasts (1 lb., $11.90), semisweet Champagne (1 lb. 10 oz., $13.80), red wine biscuits (1 lb. 10 oz., $12.50). Plus shipping. Di Camillo Baking Company Inc., 811 Linwood Ave., Niagara Falls, N.Y. 14305. (716) 282-2341.

Preserves and condiments

New York's newest spreads in surprising flavors: Lemon butter, lime butter, carrots and whiskey (great for ham-glazing), pear and sherry vinegar, green tomato (try it in barbecue sauce), strawberry Triple-sec, and bananas and rum. From More Please Products (and you'll have a hard time resisting their buttery shortbreads, too). Gift basket with 1 preserve, $7.50; 2 preserves, $12.50; 3 preserves, $18; 2 preserves and shortbread, $21.50. Plus shipping. From Coffea, 982 Third Ave., New York, N.Y. 10022. (212) 750-9733.

Two classic ways to enjoy anchovies: **Tapénade** made in southern France combines anchovies, Niçoise olives,


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CHRISTMAS IN THE KITCHEN

holiday season. Marilyn Tesoro, cooking consultant and caterer, will produce creative gifts from the kitchen, including edible ornaments children can make. Houston chef Luis Canera prepares classic holiday specialties; Madeline Hill and Gwen Barclay of Hilltop Herb Farm present recipes using home-grown herbs. Experts from cookware and appliance companies tell how to create a holiday atmosphere. Details, reservations: Judy McGrath, 713-439-5129; Lake Jackson only: Kelly Crawford, 713-297-7201. *Nov. 15:* Greenspoint, 11–1; *Nov. 16:* Post Oak, Noon; *Nov. 17:* Town & Country, 1–3; *Nov. 18:* Post Oak, 11–1. *Nov. 19, 20:* Post Oak, 1–3.

MARSHALL FIELD & CO., Chicago. *Nov. 15–20*

Holiday cooking with Irene Rothschild, cooking instructor, editor of *Easy Gourmet Cookbook.* Events feature cooking with cordials. The House & Garden "Christmas in the Kitchen" slide presentation will be shown during the week. Reservations for cooking demonstrations: 312-781-4482, except where noted. *Nov. 15:* Cherryvale, 6:30. 815-332-2424; *Nov. 16:* Oakbrook, noon. Old Orchard, 6:30; *Nov. 17:* State Street, noon. River Oak. 6:30; *Nov. 18:* Mayfair, 6:30. 414-771-2121 ext. 514; *Nov. 19:* Hawthorn, noon; Woodfield, 6:30; *Nov. 20:* Fox Valley, 1.

RICH'S, Atlanta. *Nov. 28–Dec. 4*

Natalie Dupree, director of Rich's Cooking School, will prepare menus and food ideas for meals and gift-giving, at the downtown store and Lenox. Reservations required: 404-586-4727. □

CHAMPAGNE

continued from page 136

town comes Paul Cheneau Blanc de Blancs Brut, pale, correct, light-bodied, and, a steal at $5.50. The brand is not well known yet, so the name of the importer—Mosswood—may help locate it. Brut Castillo ($7.50) is a quality offering, with a shy bouquet, intense bubbles, and a yeasty, clean taste. Freixenet, a large producer, ships a Cordon Negro ($6) that is deservedly popular and well worth its price.

Italy's best known sparkling wine, Asti Spumanti, tastes nothing like Champagne, nor is there any reason it should. Made from Muscat grapes grown in the Piedmont region, Asti Spumanti is flowery—even perfumy—luscious and sweet. It is too sweet to be ideal as an aperitif or table wine, but it is excellent with (or for) dessert. Asti with fruit, especially peaches, is a marriage of tastes. A few good brands follow: Benso, a $4.50 bargain; Cinzano and Martini & Rossi, both $9; and Fontanafredda ($9), which deserves its solid reputation.

The vermouth maker Gancia turns out a Pinot di Pinot ($9.50) for those who prefer an Italian sparkling wine drier than Asti Spumanti. Berlucchi Brut ($13.50) and Lunelli's Ferrari Brut ($10), made from Chardonnay grapes, are dry and distinctive. From the Trento district, Gran Cavit Brut 1979 ($9.25), made from locally grown Chardonnay grapes, is pale, very dry, and fruity. Interestingly, when its bubbles fade, it has the varietal taste of a still Burgundy.

For those who like their sparkling wines pink, a fine example is Shadow Creek nonvintage Brut from California ($9). Made with 88 percent pinot noir grapes from the Robert Young vineyard, it is the color of salmon and very good. A shade paler is Almaden's "Eye of the Partridge" ($7.50), which is dry and appealing. Codorniu Rose de Noir ($7.50) has a lovely pink color, lively small bubbles, and a refreshing semi-dry taste.

A visit to a reliable wine merchant can turn up worthy sparkling wines in addition to those mentioned above. Just tell him you want to develop a Champagne taste on a beer budget. □

THANKSGIVING

continued from page 129

■ PICKLED RED ONIONS

1 large sweet round red onion such as granex or Walla Walla red (do not use flat or "torpedo"-shaped red onions)
1 cup distilled vinegar
¾ cup white sugar
1 teaspoon salt
1 cinnamon stick
1 dried chili pepper
1 whole allspice berry
2 cloves
2 bay leaves

Peel the onion and slice it into ⅛-inch rounds (you should have approximately ½ pound of rings). Boil the remaining ingredients together in a nonaluminum pot. Add the onion slices and bring almost to a boil. Pour into a bowl to cool and leave overnight in the refrigerator. Makes about 2 cups. Serve cold.

■ PICKLED EGGPLANT

3 cups dry white wine (such as Chablis)
2½ cups cider vinegar
2 teaspoons salt
6 bay leaves
1 head garlic, cut in half crosswise and smashed with the flat side of a knife or cleaver
3–4 dried chili peppers
12 black peppercorns (preferably Tellicherry)
12 firm, small, unblemished Japanese eggplants (do not use regular large eggplants, which are too bitter for pickling

Continued on page 144



THE KITCHENAID CHALLENGE.

Find another dishwasher with all these quality features, and KitchenAid will buy it for you.

It's no gimmick. Check these features against any other dishwasher brand. If you find one with all of these dishscrubbing and long lasting features found in the KitchenAid KD-20 dishwashers, we'll buy it for you. Nothing truly compares to a KitchenAid.
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KitchenAid dishscrubbing power is greater than all major dishwasher brands because our wash system delivers more water under greater pressure.

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☐ **Sure-Temp Water Heating.**
Insures sanitized cleaning every time. Automatically heats water to approximately 150°F in every complete cycle.

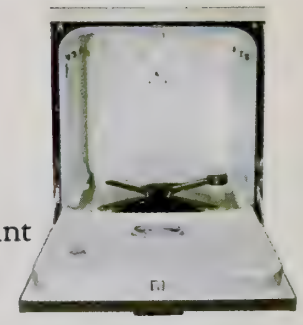
☐ **Built-In Soft Food Disposer.**
Assures sparkling clean dishes without pre-rinsing. Grinds soft foods during drain.



☐ **Gentle Forced Air Drying.**
It's safe. With no hot spots on dishes, pots or pans. Unlike other dishwashers, there's no exposed heating element in the KitchenAid dishwasher.

Long-Life Durability Features.

☐ **Porcelain and Steel Construction.**
To protect from scratches, stains, and odors, KitchenAid uses a full steel wash tank with two coats of tough, chip-resistant TriDura® porcelain plus an overglaze.



☐ **Heavy Duty ½ Horsepower Motor.**
Most others use a ⅓ horsepower or less. Since a stronger motor strains less, it's a lot less likely to wear out.



☐ **Reversible Front Panels.**
You can change panels with the stainless steel trim kit with four decorator colors provided. Choose from six optional solid and edged colors for unmatched flexibility.

☐ **Overflow Protection Twin Fill Valve.**
You don't have to worry about overflowing water. If one valve fails, the other continues to operate and normal dishwasher operation is maintained.

☐ **Triple Protection Warranty.**
A 1-Year parts and labor Full Warranty on the complete dishwasher. A 5-Year Limited Warranty on the motor. And a 10-Year Limited Warranty on the porcelain tank and inner door.



KitchenAid® Don't settle for less.

Hobart Corporation, Troy, Ohio 45374

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continued from page 142

Fresh basil leaves
Good quality olive oil

Simmer the wine, vinegar, salt, bay leaves, garlic, chilies, and peppercorns together in a nonaluminum pan for 15 minutes to make a brine. Peel the eggplants in stripes using a sharp vegetable peeler, leaving the stem intact. Add the eggplant to the brine and cook uncovered until just tender. Drain in a colander for 10 minutes. (Use the remaining brine to prepare up to 3 more batches of eggplant.) Place cooked eggplant in sterile, wide-mouthed canning jars interspersing fresh basil leaves throughout. Cover with olive oil and refrigerate, or seal as you would jam and store at room temperature. Flavor improves with time and is best 3–6 months after making. Makes about 2 pints.

■ OYSTERS BAKED WITH SMITHFIELD HAM

1 generous ounce (about 3 tablespoons) finely diced Smithfield ham
¼ ounce (about 3 tablespoons) finely diced shallot
1 stick unsalted butter, at room temperature
Freshly ground black pepper
½–¾ cup fresh breadcrumbs
Rock salt
16 large, full-flavored oysters (such as Maine Belons, Cape Cods, Gulf oysters, or Tomales Bay oysters), shucked, bottom shells reserved

In a bowl, blend the ham and shallots into the softened butter. Add pepper to taste. Shape into a log by rolling in plastic wrap and refrigerate until firm.

Brown the breadcrumbs on a baking sheet in a preheated 350° oven until they are light golden brown in color. Set aside.

Pour rock salt into an ovenproof baking dish to a depth of 1 inch (this keeps the oysters hot). Place the oysters in their shells in the rock salt and cover each with 1–1½ teaspoons of the prepared butter. Sprinkle with breadcrumbs. Bake 5–10 minutes in a preheated 475° oven or until hot—but not yet bubbling at the shells' edge. (You will probably have to test 1–2 of the oysters in order to tell when they are cooked through.) Serves 4 as a first course.

■ ROASTED WILD TURKEY, SQUAB, AND QUAIL

Note: Having all three birds ready at the same time is something of a tour de force requiring time and planning. It can be done, however, and tasting all 3 birds at the same meal is quite an experience as their subtle differences are more pronounced when served together. If you cannot find all three types of birds in your area, try at least 2 kinds if possible; it is a delight to see and taste more than one!

All birds should be fresh, not frozen. If you cannot find fresh wild birds, use fresh domestic ones.

1 wild turkey, approximately 10 pounds
Rendered duck fat (or use a mixture of butter and oil)
Salt, freshly ground pepper to taste
3 carrots, peeled and coarsely chopped
3 medium-size onions, peeled and coarsely chopped
2 stalks celery, peeled and coarsely chopped
Chicken or turkey stock or water
Wild squabs, about 1 pound each (figure ½ bird per person)
Unpeeled garlic (optional)
Wild quail, about ¼ pound each (figure 1 bird per person)
Browned onions

Wipe the turkey dry with paper towels, then truss if desired and rub with duck fat. Season with salt and pepper. Place in a heavy roasting pan and surround with carrots, onions, and celery.

Place in a preheated 450° oven and lower temperature to 350°. Roast as you would a domestic turkey, allowing 15 minutes per pound. Do not baste for the first ½ hour; baste every 20 minutes thereafter. If the legs seem to be browning too quickly, cover them with a piece of cheesecloth dipped in melted duck fat or a mixture of oil and butter. The bird is done when the juices run a bit pink from the thickest part of the thigh. When bird is done, set aside for at least 30 minutes.

Deglaze the roasting pan with about ¾ cup stock or water, scraping up all the brown bits in the bottom of the pan. Strain out the deglazing juices and reserve them. Skimming off the fat if necessary. Raise oven temperature to 450°.

Dry squabs with paper towels, truss if desired, and rub with duck fat. Season with salt and pepper. Place in a roasting pan with garlic and the head and feet of the squab (if you have them). Roast approximately 18 minutes or until the skin is brown and crisp. (The breast meat should still be pink.)

Prepare the quail by rubbing with duck fat and sprinkling with salt and pepper to taste. Sauté them briefly in duck fat in a heavy skillet until brown. Set aside; 8–10 minutes before squab are done, place them in the roasting pan along with the squab.

When the squab are done, transfer them and the quail to a platter along with the turkey. Deglaze the roasting pan with stock scraping up brown bits in the pan with a wooden spoon. Pour the juices that have collected on the serving platter from the turkey, quail and squab into the roasting pan to mix with the other juices. Strain, and pour the juices over the browned onions. Simmer onions briefly, and serve them alongside the roasted birds.

Note: For more information and tips on cooking and storing your holiday turkey, call the Butterball R Turkey Talk Line: 1-800-323-4848, from November 8 through December 24, 8 A.M.–6 P.M.

■ MASHED SWEET POTATOES WITH MAPLE SYRUP

10 small, firm, red-skinned yams
4–6 tablespooons unsalted butter
Salt, freshly ground pepper
Pure maple syrup

Prick the yams and bake in a preheated 375° oven for about 1 hour or until tender. Cut yams in half while still hot and scoop out pulp with a stainless steel spoon. (Yams will be hot; grip them with a pot holder and scoop out quickly—if pulp cools in the skins, it tends to discolor.) If the pulp has bits of skin or fibrous uncooked potato flesh, push it through a food mill to soften. Put all the pulp into a stainless steel saucepan, and mash with a spoon. Add butter, salt and pepper, and a bit of maple syrup to taste. Serve immediately, or reheat just before serving. Serves 10–12.

■ WILD RICE WAFFLES

¼ cup stone-ground buckwheat flour
¼ cup whole-wheat flour
2 cups unbleached flour
1 cup cornmeal (preferably Argo)
5 teaspoons salt
4 teaspoons baking powder
1–2 tablespoons sugar
3 cups milk, at room temperature (or slightly warmer)
1 cup unsalted butter, melted
4 eggs, separated
Oil and melted butter
1 cup cooked wild rice (cook raw rice in salted water about 30–35 minutes or until tender but not mushy)

Combine the flours, cornmeal, salt, baking powder, and sugar in a bowl and set aside. Combine milk and butter in a separate bowl. Beat the yolks into the milk and butter, and quickly stir this mixture into the dry ingredients (do not overmix or waffles will be tough). Beat the egg whites in a separate bowl until stiff. Fold them into the batter.

Ladle ½ cup of the batter into a hot waffle iron (see note) that has been brushed with oil and melted butter. Sprinkle batter with 1 generous tablespoon cooked rice just before closing lid.

Continue to make waffles with the remaining batter, keeping them loosely wrapped in foil in a warm oven until ready to serve. Makes 10–12 waffles. Leftover waffles may be frozen and reheated.

Note: For crisper waffles, Ms. Rodgers prefers a cast-iron waffle iron.

■ CURLY ENDIVE SALAD WITH RASPBERRY VINAIGRETTE AND TOASTED HAZELNUTS

Tender young curly endive leaves (save the tough outer leaves for soup or for braising with bacon, mustard, and sour cream)
Hazelnuts
Good quality, mildly flavored olive oil
Hazelnut oil, optional
Salt, freshly ground pepper
Raspberry vinegar (preferably homemade)

Wash and dry endive leaves. Toast the hazelnuts in a preheated 350° oven for about 10 minutes to release their oils, being careful not to burn. Rub nuts together in a towel to remove loose skins. Toss endive in a bowl with the olive oil. Add hazelnut oil to taste, if desired. Season well with salt, pepper, and a few drops of raspberry vinegar. Toss and arrange on salad plates. Garnish with hazelnuts. Serve at room temperature.

■ CORNMEAL POUND CAKE

2 sticks unsalted butter
1 cup superfine sugar
2 large eggs
2 cups flour
⅔ cup cornmeal

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THANKSGIVING

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2 teaspoons baking powder
1 teaspoon soda
½ teaspoon salt
1 cup buttermilk

Cream butter, sugar, and eggs together in a bowl. Sift the dry ingredients together and add to the butter mixture alternately with the buttermilk. Mix until just blended. Pour into a buttered 9-inch loaf pan and bake in a preheated 350° for 45 minutes or until a toothpick inserted in the center comes out clean. Cool cake in the pan.

■ WALNUT TART

(Adapted from a pecan pie recipe from Beth Wood of San Francisco, California.)
1 cup all-purpose flour
1 tablespoon granulated sugar
1 stick salted butter, cut into small pieces
1 tablespoon iced water
1 stick unsalted butter, softened
1½ cups dark brown sugar
1 large egg
Pinch salt
1½–2 cups freshly shelled walnuts (substitute good-quality fresh pecans if freshly shelled walnuts are unavailable; or, for a more extravagant tart, substitute toasted hazelnuts for half the walnuts)

To make the crust, stir the flour and granulated sugar together in a bowl. Cut in the salted butter. Work the mixture with your fingertips until dough begins to form a mass. Add water and shape dough into a ball. Wrap dough in plastic and let rest in a cool place for 30 minutes.

Press dough into an 8-inch tart pan with a removable bottom. Wrap well in plastic and freeze for 30 minutes.

Bake shell uncovered in a preheated 400° oven for 12 minutes or until evenly browned, and cooked through. Turn frequently and prick center with a knife if it rises. Cool.

To make the filling, combine unsalted butter, brown sugar, egg, and salt together in a bowl and mix until just combined (do not beat). Stir in the walnuts. (The amount will depend upon their size and how broken they are. Add enough nuts so that when they are thoroughly coated with the filling mixture only a tablespoon or so of filling is left at the bottom of the bowl.)

Spread filling gently in the cooled pastry shell to cover bottom with one layer of nuts. (Reserve leftover filling to make tartlettes.) If the tart has too much filling, it will be syrupy and cloyingly sweet. If underfilled, the tart will be dry. Bake about 20 minutes in a preheated 350°. Loosen edges of tart while it is still warm to make serving easier. Serves 8–10.

■ DRIED FIGS SIMMERED IN RED WINE AND BAY LEAVES

(Inspired by Chez Panisse Restaurant in Berkeley, California.)
1½ cups best-quality dried figs
1 bottle young, full-flavored red wine such as California zinfandel or cabernet sauvignon
Bay leaves, 1 for every 3 figs
½–¾ cup honey

Place all ingredients in a nonaluminum saucepan and simmer until the flavors have married and figs are tender but not mushy, approximately 10–15 minutes. Store refrigerated in an airtight container. Serve at room temperature. Serves 8.

■ CANDIED GRAPEFRUIT RIND

3 medium-sized grapefruit (choose firm, fragrant fruit—check by scratching the skin and smelling the oil)
3 cups granulated sugar
6 cups water
Coarse-crystal sugar (such as turbinado sugar)

Carefully peel the grapefruit into quarters by running a sharp knife around the fruit from pole to pole. Drop the rind into a large nonaluminum pot of cold water. Bring to a boil, drain, and rinse. Repeat 3 times or until rinds are no longer bitter (the number of blanchings will depend upon how crowded the peels are in the pan, and personal taste for bitterness).

In a separate pan, make a sugar syrup with the granulated sugar and water. Boil 1 minute.

Cut the rind quarters into ⅛-inch-wide strips trimming off imperfections as you go. Drop strips into simmering syrup and cook 45 minutes to 1 hour or until translucent. Cool rinds in syrup, drain on a rack. Toss rinds in coarse sugar and spread on a rack to dry for 1–3 days until dry but not brittle. Store in airtight container.

■ BRANDIED SUMMER FRUIT

The beauty of this dessert is partially due to the contrast of colors, sizes, and shapes of the different fruits. Fruit must be perfectly ripe and of the best quality.

Fruits with stones (choose from wild or greengage plums, Black Bing, Burlat, or Queen Anne cherries, grapes—wine varieties are the most interesting if you can find them—choose clusters with both ripe and raisined grapes on them)
Granulated sugar
Best-quality brandy (preferably Armagnac)

Wipe, do not wash, the fruit clean. Check for blemishes or broken skin, and save imperfect fruit for another use. Clip cherry stems to ½-inch length—do not pull them out. Break grape bunches into small clusters. For best flavor, pack each fruit separately and combine them at serving time.

Fill sterile canning jars loosely with the prepared fruit to ½ inch below the lip of the jar. Add sugar to fill jar ⅓–½ way. (Use more sugar for fruits that are not exceptionally sweet, or those with very tart skins.)

Add brandy to cover the fruit and seal jars. (It is not necessary to hot-pack the fruit due to the high alcohol content of the brandy.) Store in a cool place away from sunlight. Turn upside-down after a week or so to ensure equal absorption of sugar. The fruit can be served as soon as the sugar is dissolved but it improves immeasurably with time; wait *at least* 6 weeks; preferably 6 months. □

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TEX-MEX BRUNCH

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expectations, a long list of people to contact, party music, and all that food. The logical first move was to throw a migathon.

A migathon is what Maggie Megaw's fiancé, Steve Monas, calls a Sunday morning Tex-Mex brunch, so named for migas—singularly delicious Mexican scrambled eggs—and for the duration of the average party at which migas are served. Migas have long been an Austin legend. When Maggie and Steve moved to New York, migas were soon much talked about there, too. From New York to Paris was only a matter of time.

Putting together a Tex-Mex brunch for 40 people meant that Mary, Maggie, and Martha had to track down certain ingredients and find substitutes for others. Only one vendor in the covered market near their apartment, in the Sixth Arrondissement, carried black-skinned California avocados, best for guacamole because they are creamier than the thin-skinned, green Florida fruit, which tend toward wateriness. The same vendor, fortunately, had enough limes for a hundred margaritas. Cilantro and hot peppers similar to Mexican ones turned up in a Chinese grocery. (Martha was pleased to find that black beans were also for sale at

that grocery. She later discovered that those particular black beans could cook until the cows came home and still not be soft enough to eat.) The women were happy to substitute real crème fraîche for the American sour cream in their recipes. (Interestingly, crème fraîche is an authentic ingredient in Mexican cookery; the Swiss introduced it to Mexico centuries ago.) The same was true for the chèvre they took home, which became the perfect, up-graded ingredient to replace cream cheese in the stuffed jalapeños. They found reasonably priced tequila after a true comparison-shopping adventure. But the bags of ready ice familiar in American stores were not to be found in Paris, so the three women cajoled two neighborhood cafés into supplying them with ice for their party. Meanwhile, Parisians all over the city were reading with fascination their invitations to a Tex-Mex Sunday brunch.

Brunch completely upsets French notions about meals and Sundays. In France, eating habits are strictly codified. For one thing, the French don't eat at 11:30 in the morning. And if they did, they wouldn't have eggs. They drink wine with their meals, not margaritas and beer, and they always know what course follows what—salad after entrée, cheese after salad, etc. And the French know, generally, what those courses taste like. In other words, they're not used to surprises. But brunch is an American idea, and in Paris these days all things from America (except, perhaps, her politics) seem very exotic and are quickly adopted by the French. "Le brunch" is a fairly recent arrival in Paris; it is getting more attention as the French nuclear family continues to go the way of the American one and people who had once reserved Sundays for church and relatives find themselves at loose ends. Some Parisians have partaken of American-style brunches at hotels such as the George V and the Prince de Galles. But few Parisians, it is safe to say, have ever been to a private brunch. Fewer still have eaten migas. It would follow that Maggie, Mary, and Martha received almost no regrets.

From the first margarita drunk at 11:30 to the last batch of migas consumed at 9:30 that night, the party ran smoothly. This was due in no small measure to the fact that it was a party thrown by three women with extensive catering experience. Never mind that Maggie was in Paris mainly to research her dissertation on Jean Genet, Martha to write her third and fourth cookbooks, Mary to teach "American" at the American Center. A week after their successful Tex-Mex brunch, they were planning with Berna Huebner a Tex-Mex birthday dinner party for her husband, Lee, the publisher of the *In-*

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TEX-MEX BRUNCH

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ternational Herald Tribune, and drinking a toast to their newly formed business, The Yellow Rose Catering Company.

A year later, Yellow Rose has catered a variety of meals, and has encouraged its clients to try "le brunch." Settled long ago was the controversy over whether or not to add cheese to the migas (no—it makes them too "busy," says consultant Steve) and whether the tomatoes go in before the eggs or at the last minute, with the chips (before—at the last minute makes the eggs wet). Mary is practiced at explaining in her fluid French all the ingredients on her tray of hors d'oeuvre, and many people have accepted Maggie's irresistible challenge of "I dare you to have a stuffed jalapeño!"

Most important, perhaps, for the Tex-Mex food lovers these women have created is that Martha has discovered that the premiere Paris food shop, Fauchon, sells Mexican supplies. You see, that food from Texas didn't even last two months.

■ JALAPEÑOS STUFFED WITH GOAT CHEESE

6 canned pickled jalapēnos
¼ pound ricotta cheese
¼ pound strongly flavored goat cheese such as Bûcheron
Fresh cilantro for garnish

Wearing rubber gloves, cut the jalapēnos in half and discard the seeds. Mash the 2 cheeses together in a bowl. Put the mixture into a pastry bag and pipe it into the jalapēno shells (or fill them with a spoon). Arrange on a plate and garnish with cilantro. Serves 4–6 as an hors d'oeuvre.

■ STEVE'S MIGAS

12 eggs
Salt to taste
½ cup oil
6 corn tortillas, cut into quarters (tortillas may be somewhat stale)
½ medium-sized white onion, finely chopped
4 fresh chile jalapeños or 6 chile serranos (see note), seeded and chopped
4 medium-sized tomatoes, chopped into ½-inch cubes
4 tablespoons butter

Beat the eggs lightly in a large bowl. (Do not overbeat: the yolks should be just barely broken so that there will be both white and yellow in the resulting dish.) Add salt and set aside.

Heat the oil in a large iron skillet over high heat until almost smoking. Add the tortilla pieces and fry until they are crisp and golden brown, but not dark. Set aside to drain on paper towels.

Discard all but 3 tablespoons of the oil and reduce heat to low. Add onion and chiles and saute over low heat until they are soft but not brown. Add tomatoes and cook very briefly—about 1 minute. Season with salt and set vegetables aside.

Melt the butter in the pan over low heat. Add the eggs and stir slowly. When eggs are somewhat set, add the vegetables. Just before serving, stir in the fried tortilla pieces. Serves 6.

Note: If fresh hot peppers are not available, substitute a mixture of canned jalapeños (available in most supermarkets) and finely chopped fresh green bell peppers.

■ BLACK BEAN NACHOS

1 cup refried black beans (use your favorite refried-bean recipe)
24 tortilla chips (see recipe)
½ cup grated Cheddar, Monterey Jack, Longhorn, Mimolette, or Cantal cheese (or, ½ cup crème fraîche, yogurt, or sour cream; or use ¼ cup cheese and ¼ cup cream)
3–4 canned jalapeños, cut into rounds
Salsa fresca for garnish (see recipe)

Place a heaping teaspoon of the refried beans on each chip. If you are using the cheese, sprinkle over the beans and broil briefly to melt cheese. Garnish with a round of jalapeño pepper and serve. If you are using crème fraîche, yogurt, or sour cream, heat the bean-topped chips under the broiler. Remove from heat, and top with a dab of cream. Garnish with salsa fresca and a round of jalapeño. Makes 24 nachos.

■ GUACAMOLE NACHOS

2 ripe avocados (preferably the thick, bumpy-skinned California Haas variety)
1 small ripe tomato, chopped
1 clove garlic, minced
1–2 tablespoons finely minced onion or shallot
¼ teaspoon cumin
¼ teaspoon chili powder
Salt to taste
Juice of 1–2 lemons
2 ounces Longhorn, Cheddar, or Mimolette cheese, grated
24–30 tortilla chips (see recipe)
⅓ cup créme fraîche, yogurt, or sour cream
¼ cup salsa fresca (see recipe) or chopped tomatoes
Fresh cilantro, chopped

Mash the avocado, tomato, garlic, and onion together in a bowl. Season with cumin, chili powder, salt, and lemon juice to taste.

Sprinkle the grated cheese over the chips and melt under the broiler. When thoroughly melted and bubbly, remove from the heat. Spoon on the guacamole, top with a small dollop of crème fraîche, and garnish with salsa fresca or tomatoes and cilantro. Serve, passing additional salsa. Makes 24–30 nachos.

■ SPANISH RICE

1 quart simmering chicken or vegetable stock
1 tablespoon butter or safflower oil
½ onion, minced
2 large cloves garlic, minced
1½ cups raw rice
1 red or green bell pepper, cut into ¼-inch strips
3 tomatoes, seeded and chopped

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TEX-MEX BRUNCH

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¼ cup dry white wine
1 teaspoon saffron, or to taste
1 cup fresh peas
Salt, freshly ground pepper

Have the stock simmering in a saucepan. Heat the butter or oil in a large heavy-bottomed skillet and add the onion and garlic. Cook, stirring, until the onion is tender. Add the rice and cook, stirring for 1 minute. Add the pepper and tomatoes and stir together for 1–2 minutes. Add the wine and continue to stir until the liquid is absorbed.

Begin adding the simmering stock, a ladleful at a time. Add the saffron with the first ladleful. Add the peas after 5 minutes. Stir over medium heat, so that the stock is simmering briskly, until each ladleful is almost completely absorbed. Continue adding and stirring until the rice is cooked al dente, which should take 20–30 minutes. Add salt and freshly ground pepper to taste. Serves 4–6.

■ NACHO CHIPS

Note: you can either make chips from the whole small round "Yellow Rose" tortillas or regular-sized tortillas, cut into quarters. It is best to use day-old tortillas, as fresh ones will puff up as they fry. Nachos can be fried or baked.

To fry, heat 1 quart safflower oil to 370° in a large saucepan, deep-fat fryer, or wok. Drop in the tortilla pieces a handful at a time and deep-fry until golden brown, turning them over once or spooning hot oil over the top. This should take about 30 seconds. (If chips puff up dramatically, press them flat with the back of a spoon or spatula while they fry.) Remove with a slotted spoon and drain immediately in a colander lined with a double thickness of paper towels.

To bake, place tortilla pieces on a baking sheet and bake in a preheated 250° oven for 30 minutes or until crisp.

■ CORN TORTILLAS

2 cups masa harina
¼ cup unbleached white flour
¼ teaspoon salt
1 cup plus 2–3 tablespoons water, as needed
1–2 plastic zip-lock bags, cut in half at the seams to open up

Mix the masa harina, flour, and salt together in a bowl. Pour in 1 cup of the water all at once and mix together quickly with your hands. Dough should not be in a big lump, but should be crumbly and not too dry. Let rest for 15 minutes.

To make average-sized 4-inch tortillas, take up pieces of the dough and squeeze and roll them together into balls about 1 ½ inches in diameter. (To make small, round tortillas for "Yellow Rose" nachos, roll dough into pieces about the size of small marbles.) If dough is too crumbly and dry, add a little more water, a tablespoon at a time. Take care not to add too much water, as the resulting dough will be sticky.

Heat a comal, griddle, or heavy-bottomed skillet over medium-high heat. Place half of the plastic bag on the tortilla press, letting the other half hang over the edge (the bag keeps the dough from sticking to the press). Place a ball of dough on top of the bag. Press the tortilla lightly, then cover it with the other half of the plastic bag. Now press the tortilla (be careful not to press too hard or the tortilla will be too thin). Lift the top of the press and peel off the top half of the bag. Lay the tortilla gently on the peeled-off bag and carefully peel off the other half.

Transfer tortilla to the hot comal and cook about 1 minute, or until tortilla is just beginning to dry around the edges. Flip tortilla over. Cook 1–2 minutes longer, or until it begins to brown. Wrap tortillas loosely in foil to keep warm until ready to serve. Continue making tortillas until all the dough is used up. (If it begins to dry up, add a little water.)

Reheat the tortillas if it is necessary in a preheated 275° oven. Makes about 10 to 12 4-inch tortillas, or 24 of the "Yellow Rose" tortillas.

■ SALSA FRESCA

1 pound ripe tomatoes, chopped
½ small onion, minced
6 sprigs cilantro, minced
2 serrano or jalapeño peppers (or substitute whatever other fresh hot peppers are available), minced
¼ cup red wine vinegar
Salt to taste

Mix all the ingredients together in a bowl. Serve room temperature or chilled. Makes about 1 ½ cups.



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■ TEXAS TEA CAKES
(From Mrs. Price Daniel, courtesy of the Texas Federation of Women's Clubs, Austin, Texas)

1 cup butter
1 cup sugar
2 eggs, well beaten
1 teaspoon baking powder
1 teaspoon vanilla or lemon extract
½ teaspoon salt
3½ cups flour
Texas cookie cutter (see note)
Granulated sugar for sprinkling
Raisins or tiny candies of your choice

Mix first 7 ingredients together, in order, in a bowl. Form into a ball, wrap in plastic, and chill 1 to 2 hours or until stiff.

Roll out part of the dough thinly (about ¼ inch) on floured board or waxed paper. Cut into shapes with cookie cutter. Continue with remaining dough.

Place on baking sheets, sprinkle with sugar and place a raisin or candy where your city is located.

Bake in a preheated 350° oven until edges are brown—about 15 minutes—and remove from sheet. Cool on racks. Pack in tins. Makes about 2 dozen Texas-shaped cookies.

Note: These cookies can be cut in other shapes, such as stars. Cookie cutters in the shape of other states are also available; check your local department, hardware, or cookware store. □

RESTAURANT

continued from page 132

than old-world charm. In the year and a half of planning and construction that preceded the restaurant's opening, Melman traveled widely in search of decorating ideas; Taillevent in Paris gave him the inspiration for the rosy mahogany paneling that is the strongest element in Ambria's design. Large mirrors framed with delicate Art Nouveau woodworked scrolls are set into recesses above the banquettes; they serve as backdrop to huge ginger-jar-shaped glass vases filled with enormous arrangements of flowers cleverly lighted to appear frosty and shimmering, and they also undercut the danger of the men's-club look that heavily wood-paneled rooms so often have. The rather large room is broken into more intimate dining areas by a dividing row of banquettes heightened by a gracefully carved mahogany frame set with ovals of heavy beveled glass.

All in all, this is a very pleasant and comfortable dining room, subtly luxurious through the fine materials used in the interior architecture and an obvious resistance to conspicuously expensive decorations. For our taste, Ambria is too dimly lit, in spite of the pretty little silk-shaded lamps that cast a soft light at each table—but this is a small criticism.

Melman's partner in Ambria is his chef, Gabino Sotelino, who worked for him at the Pump Room and before that was a chef at Chicago's famous Le Perroquet. The Spanish-born Sotelino began his career as a 13-year-old apprentice at the Plaza Athenée and then worked in Madrid, England, Canada, and, as part of Hilton International's opening team, in Hong Kong, Cairo, and Istanbul. This far-flung experience, combined with today's fashion, resulted in a menu for Ambria that is original and creative but not showily avant-garde; a strong underpinning of classical training supports Sotelino's newer ideas.

A warm duck pâté, for instance—the best single dish we sampled—had a bit of homemade red currant confiture tucked into its center; the sweetness offset the succulent, well-seasoned rich meat, and cassis and zinfandel added to the reduction of duck stock in its pale-rose, velvety sauce. Slim noodles made with white wine, semolina, and eggs, a combination of ingredients that produces a lean, light taste and tender texture, were served with chunks of carefully prepared lobster. But the lovely bright-green herb sauce that surrounded the dish was oddly lacking in taste.

Like so many chefs of his generation, Sotelino is restless for variety and has the energy to track down special, even esoteric ingredients. And he is aware that the American market is bountiful. So the set menu, already inviting with such offerings as liver grilled with mustard seeds or saddle of lamb with eggplant and rosemary sauce, is further enhanced with chanterelles from California and seafood from Boston when they are available. When Sotelino worked at the Madison Hotel in Washington, D.C., he became a friend of one Dominique D'Ermo, a restaurateur who has brought considerable attention to himself by serving such unusual items as ostrich, camel, and hippo; Sotelino purchases some of the less bizarre items that D'Ermo raises on his Maryland farm—quail, pheasant, and ducks—for Ambria. Nothing is frozen, and, besides turbot and Dover sole, little is imported.

Not that all is heaven. The mallard duck, for instance, grilled to a perfect rosy rareness and accompanied by a silky poached pear, was unpleasantly sinewy; a filet of veal luxuriously stuffed with fresh goose liver pâté was rather bland. On the other hand, a trio of fish filets with three sauces—an idea that defies the senses and logistics—turned out to be superb, perfectly grilled little filets of swordfish, salmon, and snapper with ginger-butter sauce, red wine sauce, and sauce choron; the sauces not only maintained their identities but also managed somehow not to run together.

The signature desserts at Ambria are warm soufflés, Grande Marnier, almond, lemon, or whatever is seasonal. When we were there, blueberry was the *du jour* selection, and it was lovely.

The service here is by attractive young men who try hard and generally succeed—impeccable service in the old-world sense is slowly disappearing, but not only from Ambria. Some sense of drama is delivered with the entrées, borne along under domed, sterling silver covers removed with a flourish at the table. Prices at Ambria are, if not exactly inexpensive, also not as staggering as many restaurants in its class. And the well-written wine list offers some relative bargains, especially among the finer California labels (Jorden cabernet sauvignon '77, $25). *C.L.* □

FENWICK

continued from page 105

her earrings are double pearls, held together by a swirl of small diamonds. She also wears a heavy gold chain bracelet and seems oblivious to the fact that the microphone at her seat on the Foreign Affairs Subcommittee on International Economic Policy and Trade picks up its clanking against the table as she gathers some papers in a meeting about U.S. international competitiveness in electronics. This is at approximately 3:30 P.M. She arrived at work at 6:45 A.M., "later than usual," she reports with a stern glance over the top of her glasses. The night before she was in her office until 10.

At 72, her heartbeat regulated by a pacemaker, Millicent Fenwick is a well-practiced self-disciplinarian. Though she supposes she "always had a trend in that direction," she will say deadpan that her three years with the Girl Scouts were responsible for crystallizing her sense of duty. "It sort of ruined my life, learning to be on time, try to help others, answer my letters—you know, all that." Her education as a responsible, well-bred young woman continued at the exclusive Foxcroft School. She was taken out of Foxcroft at the age of 15, when her father, prominent New York financier Ogden Hammond, was appointed ambassador to Spain under Calvin Coolidge. (Her mother had died 10 years earlier on the *Lusitania,* headed to France to help the Red Cross.) As a teenager, Millicent exhibited no signs of political acumen. "We were in Spain for four years, and there was a dictator," she remembers. "It didn't seem particularly harsh; maybe it was and maybe it wasn't. I don't know because I wasn't really interested in politics then."

In 1929, Millicent returned to New Jersey high society. In 1932, she married, and one year later, her interest in politics was fired (though "interest"

Continued on page 176

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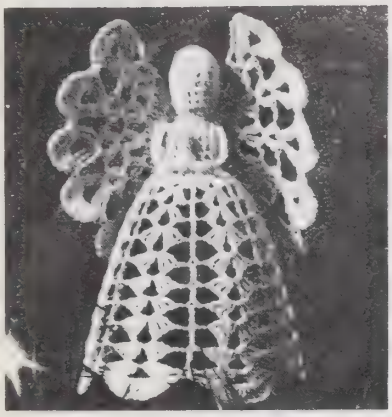


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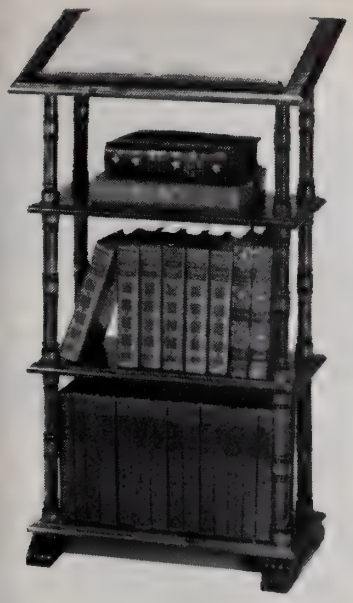
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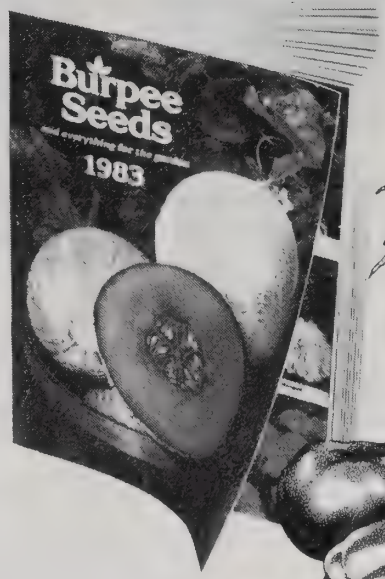
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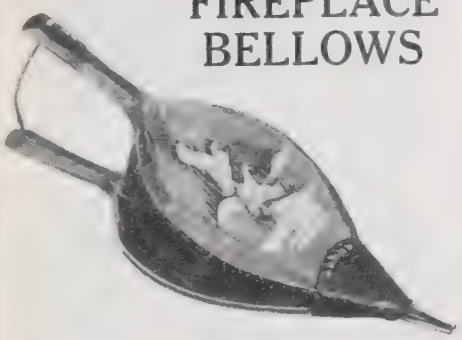
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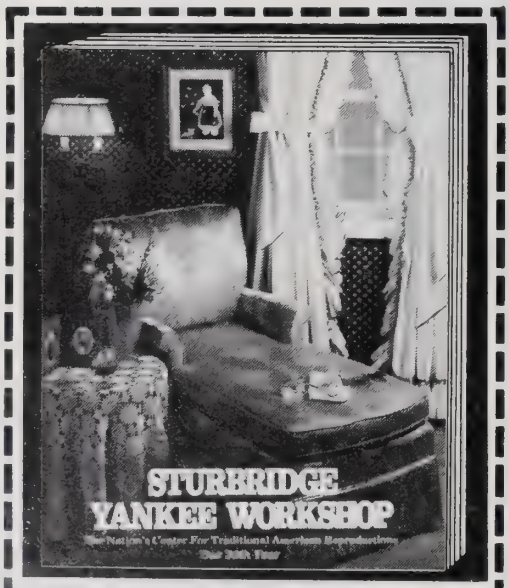
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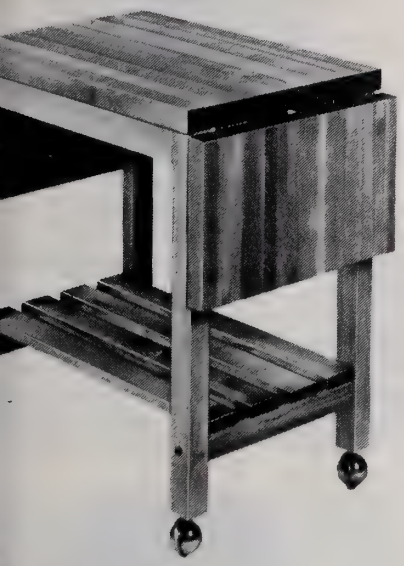


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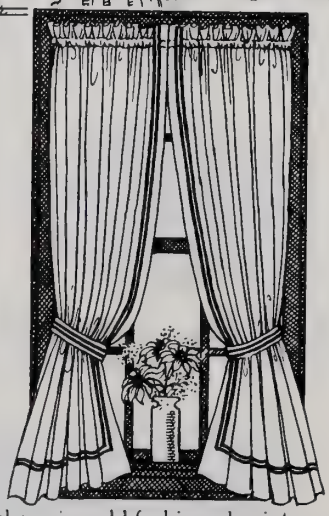
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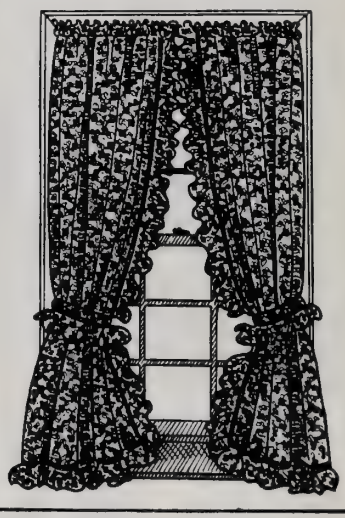
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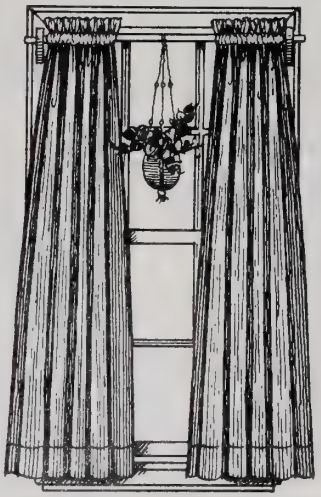


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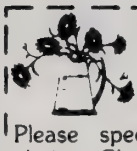
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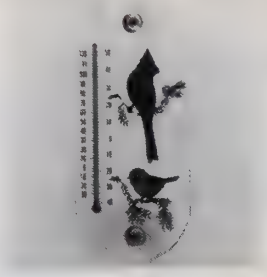


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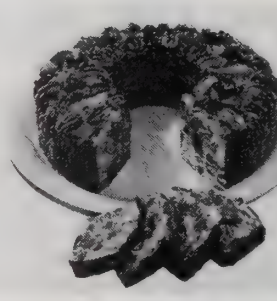
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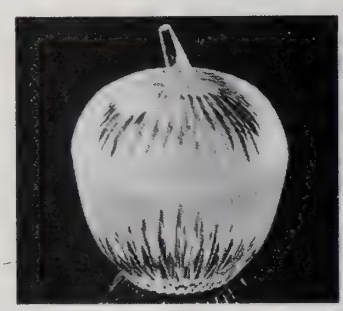
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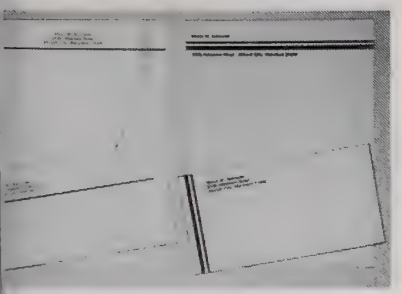
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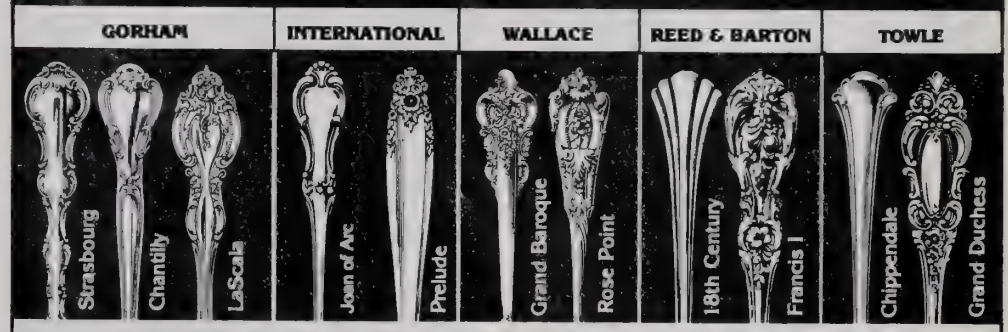


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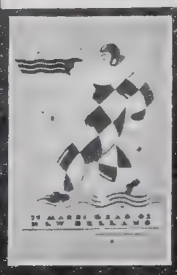
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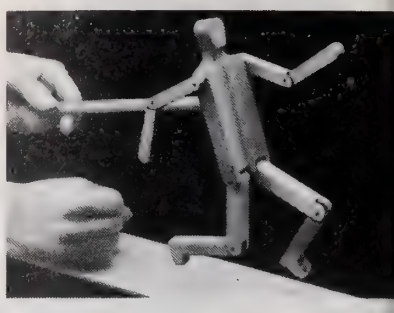
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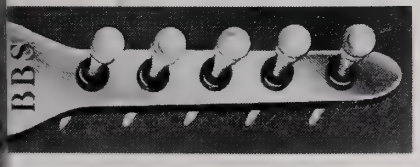
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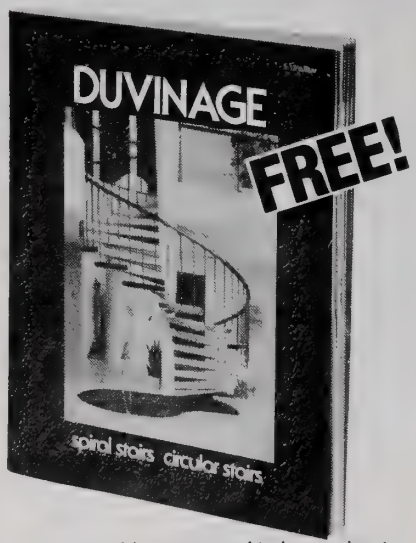
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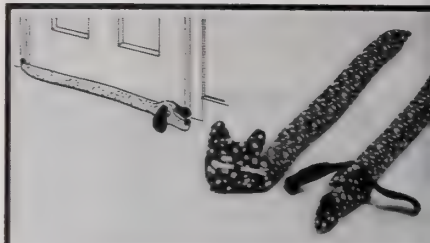
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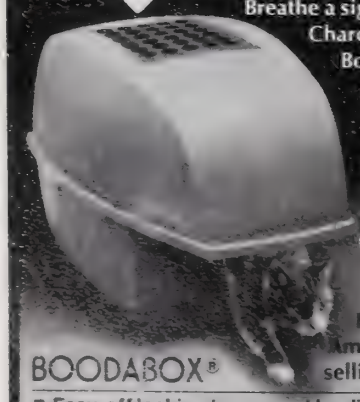
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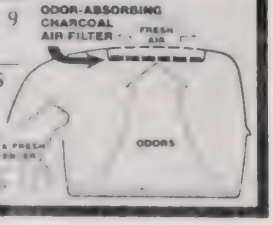
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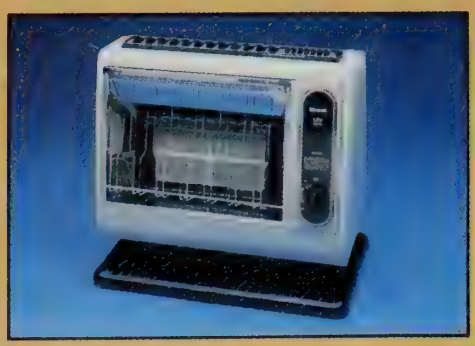
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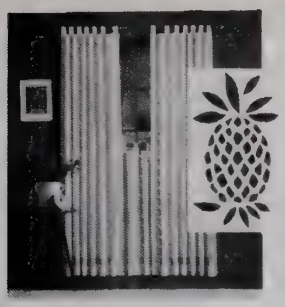
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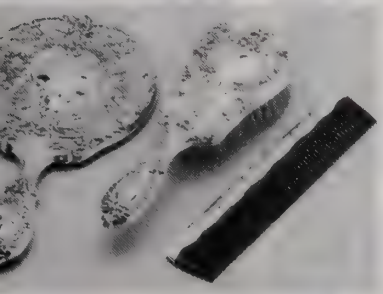
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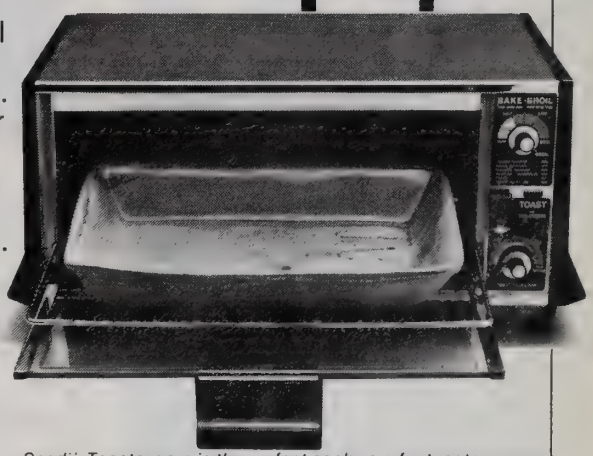


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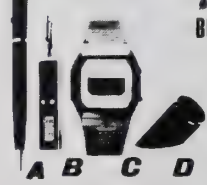


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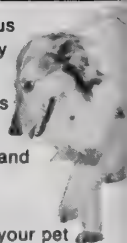
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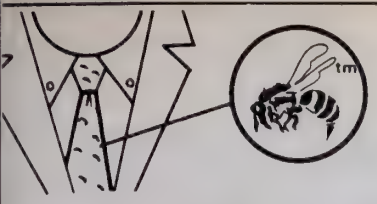
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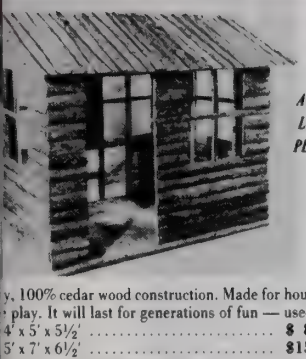
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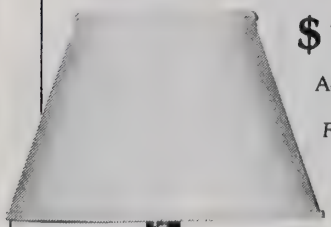
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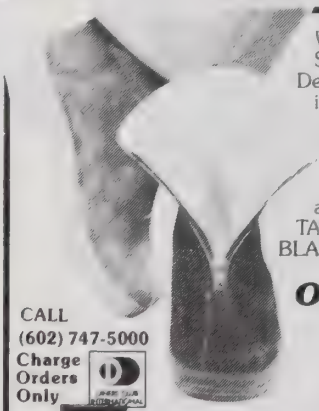


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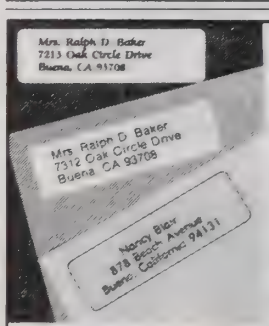
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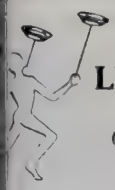
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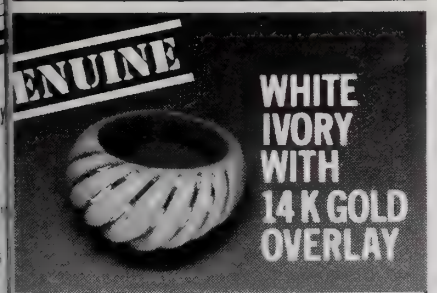
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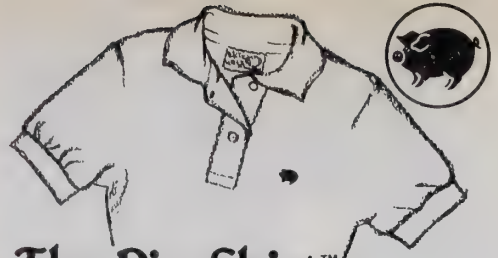
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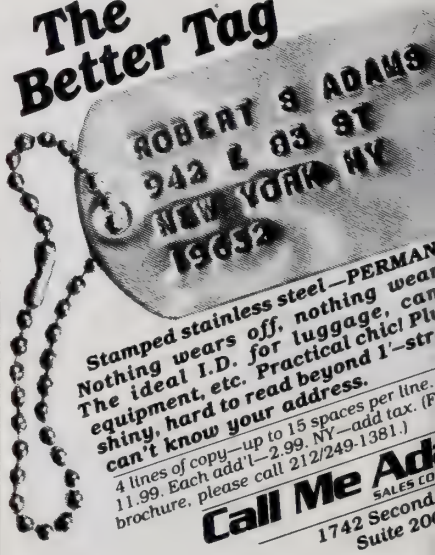
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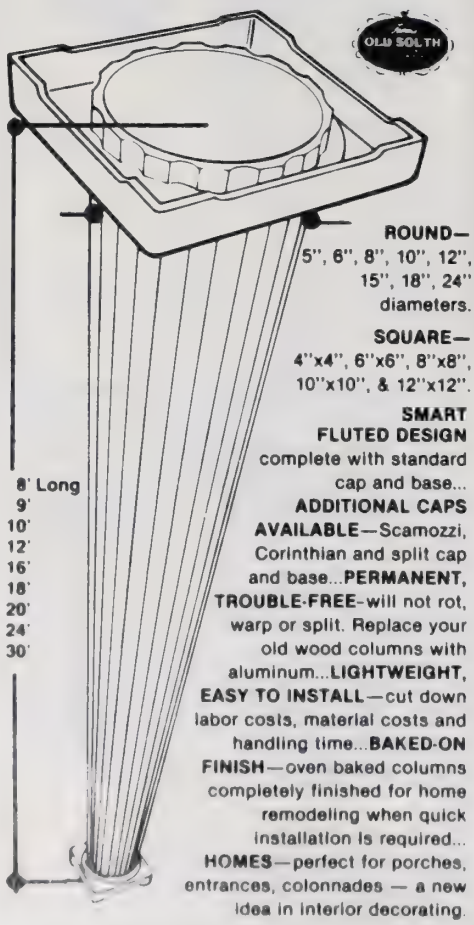


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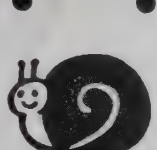


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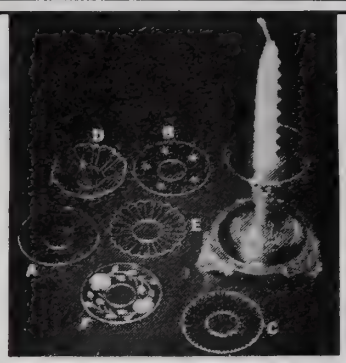
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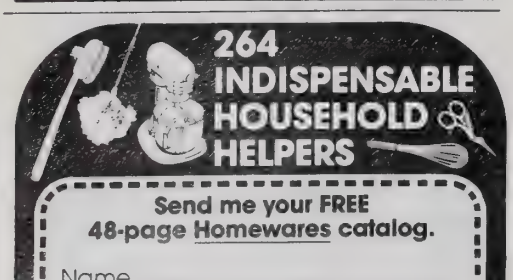
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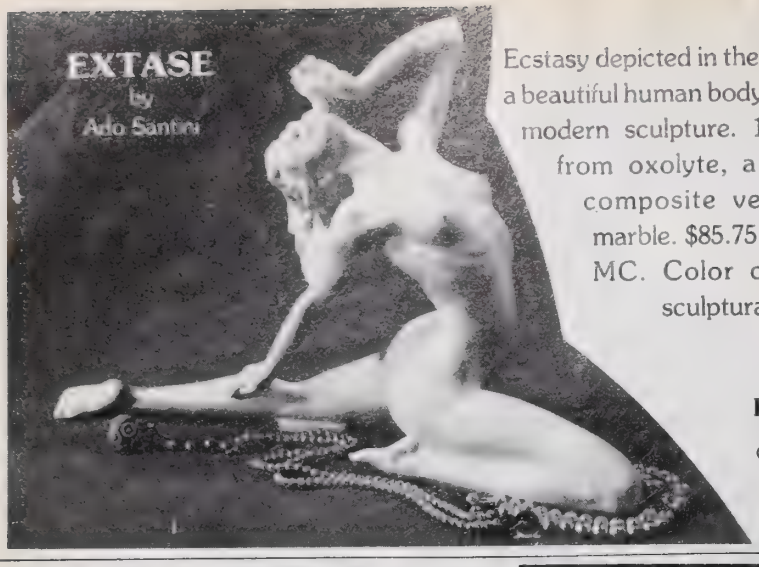
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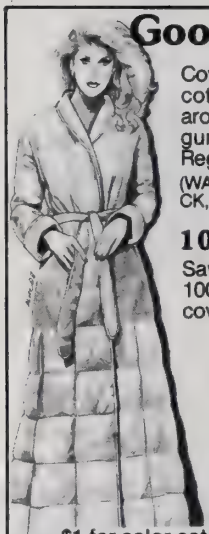


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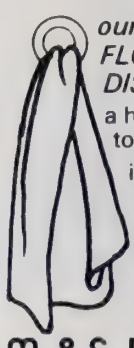


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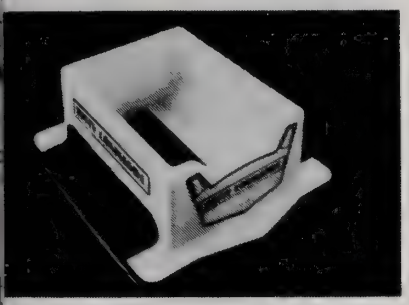
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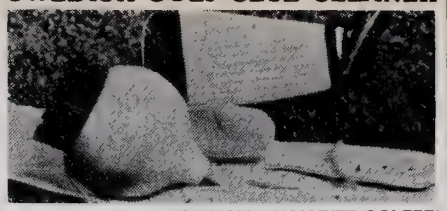
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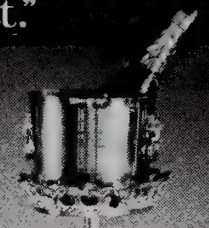
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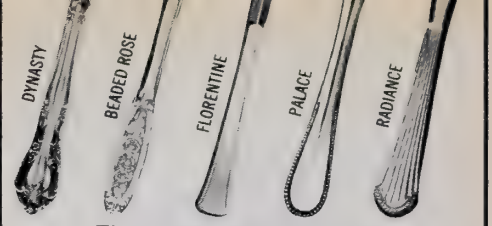
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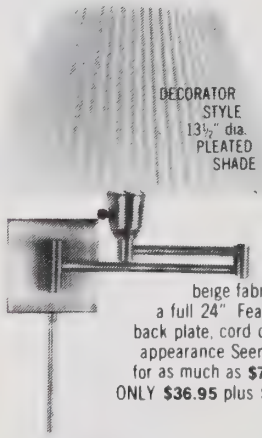
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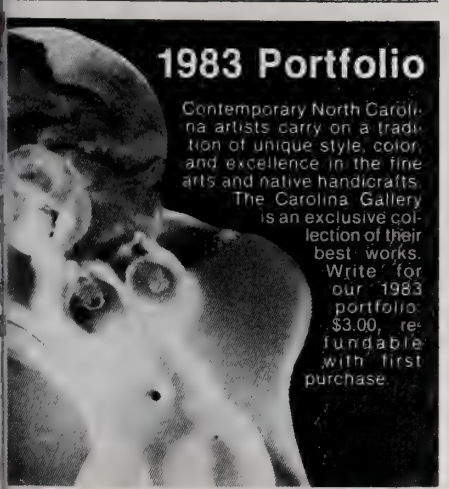


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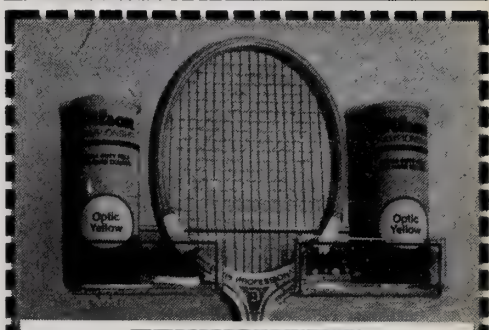
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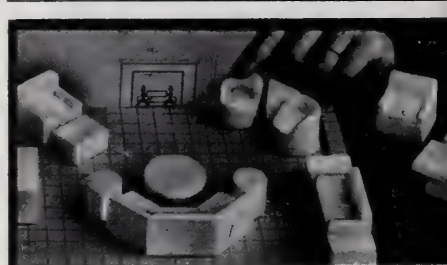


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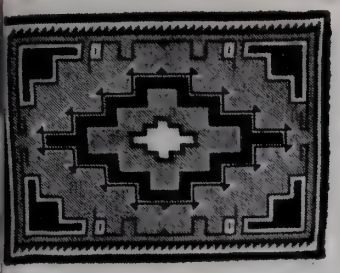
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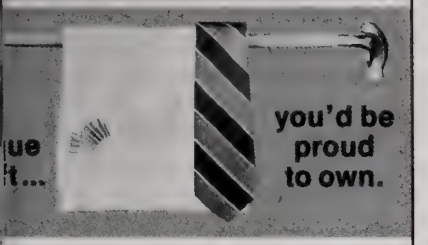
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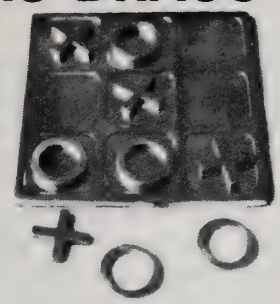
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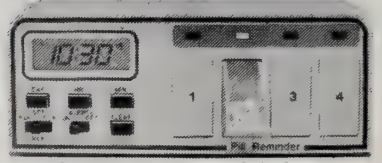
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continued from page 153

hardly describes her fervor) when Hitler imposed his first press regulations. Because of the horror of his "complete disregard for law and justice" Millicent Fenwick has been distrustful, and watchful, of government to this day. Her vigilance combined with her patriotism to contribute to her work as war editor at *Vogue* and to keep her actively involved in local politics even while she held down that job.

Millicent Fenwick separated from her husband, Hugh, in 1938. She was deeply in debt and by then had two small children to support. Bonwit Teller turned her down for a job selling stockings because she had no high-school diploma. For a while she modeled, but then the more secure salaried job at *Vogue* came along. Believing firmly that what a person has been through ought to be of some use to herself and to others, she considers herself and her constituents well served by her 14 years at *Vogue*. At first, she was in the copy room. "Our pay would come in an envelope every Friday, cash, with a little slip telling us we were docked 50 cents a week—I don't remember why. Maybe it was unemployment, which was still at 17 percent. (And they blame Mr. Reagan because it's still at nine!) Anyway, there went our morning coffee, 10 cents a cup. So you see, when people say 'Oh, five dollars is not much of a cut,' I want to *scream*. A family might be able to go to MacDonald's now and then with five extra dollars a week!"

Vogue employees, Mrs. Fenwick remembers, "had a standard of responsibility in work that you just can't find in public employment." That standard gave her a second dose of self-discipline. "I was *ordered* to do that book of etiquette. I didn't want to do it. I thought it was a snobbish, difficult subject. But you do it! If you need that job and you're told to do it, then you *do* it! A business can't have people saying 'Oh, I'm too compassionate and N.A.A.C.P.-oriented to take on a book of etiquette—sorry, bub.' "

There is something to be said for the similarity between the social and political worlds, given Mrs. Fenwick as an example of someone who seems to move easily in both. Both society and its government exist under elaborate systems of slowly changing rules, and Mrs. Fenwick believes that the valid rules of modern etiquette and the fairest of mankind's laws derive from the same basic moral principle: respect for others. In *Vogue's Book of Etiquette*, she emphasized this again and again. When she quit her magazine job and returned to her hometown in 1952, she practiced what she preached.

"You've got to use government as a means of bringing help to people. Society has gotten so complicated, people are so far away from each other, that the old system of church and neighbor does not suffice. In a funny way I'm very sorry, because I think church and neighbor was a far better system than government." Volunteerism was Mrs. Fenwick's major activity when she returned to Bernardsville after her long-overdue inheritance came through. She campaigned for political candidates, worked for civil rights (she is both a lifetime member of the N.A.A.C.P. and an honorary Puerto Rican), became president of the county legal aid society and the prison society, and served on the Board of Education and the Bernardsville Borough Council. In 1969 she was elected to the New Jersey Assembly, where she fought for such changes as allowing Puerto Ricans to take their Social Security benefits back to Puerto Rico upon their retirement. She quit the Assembly to take the job of Director of Consumer Affairs, in 1972. "I really felt like the mother of the state," she says fondly. "A man would have a car that didn't work—it would drive me *crazy*!" In 1974, she was elected to the House of Representatives, where she continues to be a suspicious crusader. "There's a Frenchman, and I'm sorry not to be able to tell you who it was, who said, 'Every society of human beings has corruption. But my country was lost because we had corruption without indignation.' For heaven's sake, let's not lose our capacity for outrage."

> "Society has gotten so complicated that the old system of church and neighbor does not suffice . . . I'm sorry, because I think church and neighbor was a far better system than government"

Mrs. Fenwick's full capacity for outrage has earned her some critics. They suspect, as William E. Geist reported in *The New York Times Magazine*, that as a senator she "would continue much in the same fashion . . . speaking out on the moral obligations and failings of the country and of the Congress rather than concentrating principally on forging legislation." Well, "the answer to that," says Mrs. Fenwick, "is that you can concentrate on home health care, Helsinki Commissions, protecting child labor, helping consumers get their money when a business goes bankrupt, not using food embargoes when there's starvation unless the security of the country requires it—a host of things like that that are now law—and nobody pays any attention. They don't get anybody mad, nobody falls over backward and says, 'What a perfectly marvelous thing!' because there's usually no money attached—know what I mean? My bill regarding distribution of food would *save* money!"

Mrs. Fenwick has been working since her second term in the House for a trucking deregulation bill to lower the cost of food. Her Home Health Care bill, which is designed to keep marginally ill or infirm elderly people out of nursing homes, is stymied for the moment. "One of my colleagues supported the bill, but when I told him that the stipend went to the family, he said, 'Uh oh, now you leave me. I get a lot of support from professional health care groups.' This," she says with weary disbelief, "is SOP [standard operating procedure]." The money her colleagues take from special interest groups in the form of political action committees (PACs) is one of the stickiest burrs in her side. She has never taken such money, and as a result is depending on individual contributions to support her campaign for the Senate. As she explains this she is opening a letter at her desk. A folded return envelope falls out, and her eyes light up when she thinks it's a check. "I'm absolutely *naked* in my desire for money!" she exclaims. She has appealed to her Democratic opponent in the Senate race, Frank R. Lautenberg, to limit the amount of money each spends on the campaign. (Both candidates are millionaires.) He has refused.

In budgetary matters, Mrs. Fenwick usually supports the President, but not always. She believes there are "an enormous number of citizens who are convinced that the government owes them something, and I'm not talking about the helpless and poor and really up against it. Obviously they need help. I'm talking about people with incomes of $70,000 a year—they expect help from the federal government. It's incredible!" She believes that all those who are now receiving Social Security benefits should continue to do so—"You can't treat people like a bunch of bingo chips"—but that in the future beneficiaries other than the actual retirees and their spouses should be given benefits on the basis of need. She is appalled that college students who are employed under Federal Work Study may neither work in an area outside their studies nor off campus at a profit-making business of any kind.

College students wrote favorable letters to Mrs. Fenwick when she voted against President Carter's draft registration proposal because she thought the penalty was too heavy. "It was a

gesture President Carter was using against the Soviets and I don't like that kind of thing." She frowns. "But I wrote back to the students, and I said, 'Don't misunderstand me. If our country demanded the draft I'd vote for it tomorrow. Don't think I'm a peacenik in tennis shoes.' " Similarly she did not approve of President Reagan's Soviet pipeline gesture, his sanctions forbidding American technology to be used in the pipeline construction, because of its potentially ill effect on U.S. jobs. "I weep over people losing their jobs. That's the key to my conviction." As for the strain the sanctions caused in relations with France: "That's like a spat between married people. We're not going to leave France, and France isn't going to leave us."

On the recent public outcry against nuclear arms: "I don't think fear or anger or hatred is a proper motive. Those who are really concerned about the peace of the world ought to realize that they can demonstrate in Central Park or Washington any time—it's their constitutional right—but they've got to realize what effect they might be having on the Soviet Union, where the six people who demonstrated in favor of peace are either in prison or a psychiatric hospital. I'm in favor of a nuclear freeze as a step toward the reduction of arms. But we have to act responsibly. Too many people have this need for excitement, and if it isn't one thing it's going to be another. They've got to pause and *think*."

It stands to reason that a woman as independent as Mrs. Fenwick supports the ERA. And it is not surprising that she believes it was defeated because "the feminists got too shrill. Women across the country started thinking, 'Is that what we want to be like? Is that who we have to look up to? No way.' " Asked if she perceives a difference between women and men in government, she replies, "Not really. I don't know if it's a matter of sex or not, but women do seem to be more practical. Men are given to great big charts when women are saying, 'Let's get out there and *do* something.' Women tend to be more honorable, but who's to say it's not just because they haven't been in government long enough to be corrupted?" When the House Women's Caucus voted to acquire tax-deductible, "501(c)3," status—allowing, says Mrs. Fenwick, "corporations, unions, or individuals" to give tax-deductible contributions to the group—she resigned in protest. "You see, my dear? *Everyone* thinks the government owes them something."

Every Friday afternoon at four, Mrs. Fenwick takes the train to her home district in New Jersey. She reads the Friday paper during the trip. (During the week, she says, "I never read the papers. Isn't that an awful confession? I read these instead," and she waves a stack of constituent letters.) Her house, which she grew up in, was once 50 rooms; in 1952, she had most of it torn down because it required too much upkeep. She used to garden on her 14 acres, but hasn't much time for it anymore. For the last several months she has been stopping at home just briefly between trips around the state. During this intense weekend campaigning the only thing that makes her tired is "when things get nasty." On Sunday evenings, she climbs aboard another train, finishes the Sunday paper, goes back to her apartment in Washington, eats spaghetti, takes a bath, goes to bed, and starts all over again.

Mrs. Fenwick remembers that earlier this year, when she announced her candidacy for the Senate seat vacated by ABSCAM casualty Harrison Williams, a colleague was asked by a reporter why he supported Mrs. Fenwick. "Because she cares," the congressman replied. "I suppose that's the nicest thing I've heard in a very long time," Mrs. Fenwick says, and as she continues, she takes on an almost girlish aspect. "I do try. I don't succeed. Every day we all have the capacity for facing up to the truth about ourselves. You're never perfectly kind, or perfectly gentle, or perfectly just. But I know what I want to be, and I do mean it." And an observer remembers that in Mrs. Fenwick's house in Bernardsville, among the books, portraits of ancestors, art objects, and plants, there is a small plaque made by a woman Mrs. Fenwick befriended while working for the mentally retarded. The plaque has a misspelled dedication: "To Congresswomen Millicent Fenwick." It seems entirely appropriate. □ *Photography editor: Clare Ruthrauff*

SHOPPING INFORMATION

Prices approximate. Add state, local taxes. Asterisks (*) indicate firms selling only to interior designers, department store decorating services, and architects.

Welcome decorating

p. 80–91

Living room, p. 80–81

Love seat (floral fabric): 62 x 36 x 33"h. **Armless chair** (pair shown): 28 x 34 x 31½"h. **Sofa** (turquoise fabric): 78 x 35 x 29"h. **Chair** (floral fabric): 28½ x 30 x 32"h. **Sofa** (floral fabric): 85½ x 36 x 33"h. **Glass-topped coffee table:** 42½" sq. x 16¼"h. In "Stippled Malachite" finish. All by Century Furniture Co. **Armchair** (gold striped fabric): 23½ x 23½ x 39"h. Frame and legs in "Scrubbed White" finish. By Century Chair Co., a division of Century Furniture Co. **"Rough Point" fabric** (love seat): Of cotton. White with beige design. **"Glazed Chintz" fabric** (round table): Of cotton/polyester. In "seafoam." Both from Fonthill*, NYC

Continued on page 178

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continued from page 177

10022. **"Havana White" fabric** (sofa, 3 chairs, ruffled throw pillows): Of cotton. White ground with floral print. From Rose Cumming*, NYC 10022. **Linen fabric** (sofa): In light turquoise. $30/yd. From Lee/Jofa*, NYC 10022. **"Sussex Stripe" fabric** (armchair, left): Of spun rayon/cotton. In gold. $33/yd. From Brunschwig & Fils*, NYC 10022. **Hand-painted sisal rug:** 12 x 16'. From Peter Fasano, NYC 10028. **Ceramic pieces:** Yellow plate (on coffee table), vase, pink plate (on bureau chest under mirror). Handmade and hand glazed by Walter Yovaish for John Copper, Woodstock NY 12498. **Antique Italian bureau chest:** Of mahogany with oak inlay. **Mirror:** Of wood with palm-leaf motif. **Still-life oil painting:** Made to order. **Majolica plate** (on coffee table): All from John Rosselli*, NYC 10021. **Papier maché Regency tray table** (by turquoise sofa): Black lacquer with gold decorations. **Chippendale candle sconces** (by windows): Carved wood with inset mirrors. **Wooden altar candlesticks** (on coffee table): Italian. All from Trevor Potts Antiques, NYC 10021. **Blue and tan jugs** (on floor): Handmade and hand glazed by Walter Yovaish for John Copper, Woodstock NY 12498. **Large pottery jug** (on floor): With green striped glaze. About 29"h. From Lorin Marsh*, NYC 10022. **Marine glasses:** American, 19th-c. 12-power. From Nelson's Folly, NYC 10021. **Paper screen:** Of Chinese wallpaper. 6 panels, each 18"w. and 7'4"h. From J. Garvin Mecking, NYC 10003.

Dining room, p. 83

Octagonal glass-topped dining table: 56 x 56 x 29½"h. Base in "Ming Red Lacquer" finish. **Side chair** (6 shown): 19 x 22½ x 38½"h. Frame and legs in "Scrubbed White" finish. By Century Chair Co., a division of Century Furniture Co. **"Bacchus" fabric** (chairs): Of cotton. From Rose Cumming*, NYC 10022. **"Villa Nova Plank" wood flooring:** No-peg random plank; 3, 5, and 7" widths x ⅜" thick. Shown unfinished. By Bruce Hardwood Floors, Dallas TX 75222. **"Old Strasbourg" china:** By Luneville. **"Faneuil" flatware:** Of sterling silver. **Glassware:** 13-oz. goblets. All at Tiffany & Co., NYC 10022. **Blue majolica compote dish** (on bureau chest), **cabbage leaf plates** (on dining table): From John Rosselli*, NYC 10021.

Bedroom, p. 84

Canopy bed (queen size only): 65¼ x 87¼ x 81¼"h. **Night stand:** 25¾ x 16½ x 26"h. Both in "Chiffon" finish. **Ottoman:** 24½ x 16½ x 16½"h. In "White Lacquer" finish. All by Century Furniture Co. **"Bristol Check" fabric** (ottoman): Of cotton. **"Mon Jardin Glazed Chintz" fabric** (in foreground): Of cotton. "Coral" on "shell" background. **"Beaulac Cotton Plaid" fabric** (bedspread): Of cotton. In white. $19.50/yd. All from Brunschwig & Fils*, NYC 10022. **"Turnbull Stripe" fabric** (bedhangings and dust ruffle): Of cotton. **"Bermuda Coral" fabric** (tableskirt behind bed): Of cotton. Both in "coral." From Cowtan & Tout*, NYC 10022. **"Ecrin" fabric** (slipper chair behind bed): Of cotton. In lavender. From Boussac of France*, NYC 10022. **"Ollie" wallpaper:** Lavender lattice on white ground. **"Corabelle" wallpaper border:** 25". In "persimmon." Both with scrubbable vinyl coating. From Schumacher*, NYC 10022. **Leather screen:** English, late 18th-c. From Charles Gracie & Sons*, NYC 10022. **Large square lace pillows:** Made to order. At Trevor Potts Antiques, NYC 10021. **Sheets and pillow cases:** Of cotton/polyester. At Pratesi, NYC 10021. **Antique pink-and-white quilt:** At The Wicker Garden, NYC 10028. **Rumanian Kilim rug:** 17'5" x 10'4". From Stark Carpet*, NYC 10022.

Outdoors, p. 85

Haiti folding chair (2 shown): In white lacquered wood. 16"w. x 16"d. By Triconfort. **"Susanne" tablecloth:** Of cotton. **Table skirt:** Of cotton. Both at Pierre Deux, NYC 10021. **Glassware:** At Pottery Barn, NYC 10022. **Jacques Championship croquet set:** $1,200. At Croquet International, NYC 10022.

Dining room, p. 86

Rectangular glass-topped dining table: 76 x 44 x 29½"h. Wood frame in "Cordovan" finish. **Chairs** (seen through doorway): 38 x 35 x 34½"h. By Century Furniture Co. **Side chair** (2 shown): 19 x 25 x 40"h. **Arm chair:** 22 x 26 x 40"h. Both with legs in "Cordovan" finish. By Century Chair Co., a division of Century Furniture Co. **"Manchester Satin" fabric** (dining chairs): Of cotton. In "brick." **"China Trade" wallpaper** (ceiling): Gold ground with beige design. **"Buds" wallpaper** (walls): Scrubbable vinyl coating. In "ruby." **"Sheraton" fabric** (chairs seen through doorway): Of cotton. In black. All from Schumacher*, NYC 10022. **"Dunes" floor tiles:** 8" sq. In charcoal. By Franciscan Terra Craft. **"Renaissance" service plates:** Black on buff. $47/ea. **"Gold Rondelet" dinner** plates: $56/ea. Both by Fitz and Floyd. **"Art Deco" silverware:** Pure silver over nickel. 5-piece setting, $149. By Ricci. At Bloomingdale's, NYC 10022, and Gump's, San Francisco 94109. **White cotton damask napkins:** 22" diam. $20/ea. At D. Porthault, NYC 10022. **"Monticello" crystal:** Champagne, red wine, and white wine glasses, $24.75/ea. By Lenox. **Gilt-and-wood altar stand** (centerpiece): Chinese, 19th-c. From Gerard Lindner Antiques, Montclair NY 07042. **Black ceramic vases** (3 shown): Available in assorted colors. At Limited Editions, NYC 10021. **Large calligraphy painting:** $900. From LCS*, NYC 10021. **18K gold and enamel gourd. Peaked, round rice box:** Red with gold decoration. **Large brass palace bud vase** (on table by doorway): All from Lorin Marsh*, NYC 10022. **Plant stand:** Carved wood with marble inset top. **Antique tray with wooden stand** and **antique zebra rug** (both by doorway): From Trevor Potts Antiques, NYC 10021. **Antique cloisonne box** (lion-shaped): From Catherine Blair Antiques, Summit NJ 07901.

Living room, p. 87

Upholstered sofa: 90" x 43½ x 34"h. **Coffee table:** 42" sq. x 15½"h. In combination "Cordovan and Burl" finish. **Altar table:** 73 x 18 x 30½"h. By Century Furniture Co. **Chair** (2 shown): 29 x 27 x 30"h. Frame in "Cordovan" finish. By Century Chair Co., a division of Century Furniture Co. **"Sierra Velvet" fabric** (sofa and chairs): Of cotton. In beige. **"Scatter" wallpaper:** Scrubbable vinyl coating; screen printed. In "saddle." Both from Schumacher*, NYC 10022. **Carpet:** In "tropez tan." From the Crème de la Crème Collection by Horizon Carpet. **Pillows** (on sofa): Made from antique kilim rugs from the Caucasus. From Kilim by Linda Miller, NYC 10012. **Large green ceramic vase:** $1,122. From LCS*, NYC 10021. **Hand-painted faux tortoise box:** From John Rosselli*, NYC 10021. **Carved wooden statue:** Chinese. From Gerard Lindner Antiques, Montclair NJ 07042. **Peaked, round rice box:** Red with gold decoration. **Kutani porcelain chargers** (pair): Japanese, c. 1850. With wooden stands. **Red lacquer scroll box:** Chinese. All from Lorin Marsh*, NYC 10022.

Living room (fireplace area), p. 87

Black lacquer table: 21¾ x 12½ x 21"h. From Roe Kasian Designs*, NYC 10012. **Cashmere paisley throw:** At Cherchez, NYC 10021. **Antique porcelain statues** (pair): From Vito Giallo, NYC 10022. **Wooded, hand-painted brackets** (pair): From John Rosselli*, NYC 10021. **Large handmade ceramic plate:** Black with white stripes. From Aki Pots by Shelly Ruskin, Morristown NJ 07960.

Den, p. 88 (top)

Sofa: 78 x 33 x 31½"h. With nail head trim. **Armless chairs:** 24½ x 31½ x 33"h. **Glass-topped coffee table:** 40" sq. x 17"h. In "Confidante" finish. **Modular TV cabinet:** 38 x 21¼ x 84"h. In "Confidante" finish. **Modular display cases** (2 shown): 35¼ x 18½ x 84"h. In "Confidante" finish. All by Century Furniture Co. **Glass-topped table with brass frame** (2 shown): 20" round. Designed by Eileen Gray. From Stendig*, NYC 10021. **Flokati rug:** From Greece. 8'6" x 5'6". At Conran's, NYC 10022. **"Levolor Vertical" blinds:** By Levolor Lorentzen. **Pillows:** From Kilim by Linda Miller, NYC 10012. **Antique cloisonne boxes:** Lion-shaped (on glass-and-brass table) and duck-shaped (in foreground). From Catherine Blair Antiques, Summit NJ 07901. **Accessories on coffee table:** Antique **painted tray:** From Trevor Potts Antiques, NYC 10021. **Italian ceramic charger:** White. From Lorin Marsh*, NYC 10022. **Hand-painted box and wooden, antique box:** From John Rosselli*, NYC 10021. **Accessories in bookcase: Round lacquer box:** Small, $338;

Continued on page 180

Valeria model units open daily for inspection, 11 to 5. Further information: (914) 737-1700. **Architect:** Russell Gibson von Dohlen P.C. **Contractor:** Dickerson Pond Associates. **Size of unit:** 1,950 sq. ft. STRUCTURE: **Foundation:** Concrete block. **Framing:** Wood. EXTERIOR OF HOUSE: **Exterior walls:** Brick by Hanley; wood siding. **Exterior paint and stains:** Olympic. **Roof:** Georgia Pacific fiberglass shingles. **Insulation:** Fiberglass R-13 + Hi-R Sheathing R-6 by R-Max. **Ceiling insulation:** Fiberglass R-38 by R-Max. **Windows:** Andersen double-glazed Permashield. **Doors:** Peachtree Mfg. Co. **Garage doors:** Overhead Mfg. Co. INTERIOR OF HOUSE: **Doors:** Lifetime Door Co. **Walls and ceiling:** Sheetrock. **Lighting fixtures:** Recessed high-hat ceiling lights and bathroom fixtures by Seagull Co. **Fireplace:** Majestic. **Hardware:** Schlage. **Kitchen and bathroom countertops:** Formica. **Plumbing fixtures:** Delta kitchen faucets; American Standard baths, countertop lavatory. **Kitchen, laundry equipment:** General Electric. **Heating/Cooling system:** Air/heat pump system by York. **Controls:** Honeywell. **Blower fans:** York. **Hot water heater:** Borg Warner.

Peonies—how to grow them

Snowy-white or a riot of color, peonies, once planted, provide pleasure for years



By James Fanning

Peonies are such distinctive plants that botanists assign them to their own family, the *Paeoniaceae.* There are some 30 natural species, native to Asia, the Mediterranean Basin, and the western United States. Practically all are of ironclad hardiness, all have handsome foliage, and all have spectacular flowers. The color range is unusual, from mahogany-brown through maroon-red to pink, yellow, and snowy white. Many peonies are sweet-scented, although some have a peculiarly pungent odor that some people find attractive, others unpleasant.

Peonies have been grown in gardens since Roman times—and in the Orient, even longer. The fleshy roots supposedly have medicinal properties, and have long been a staple food in Siberia. The seeds have been used as a spice in Europe and Asia. For practical purposes, peonies may be divided into two groups: herbaceous and shrubby—the latter usually called "tree."

To most people, the word peony usually means the herbaceous type—that is, plants that die down to the ground after a season's growth and grow again the following year. In this case, buds for the next year's growth are formed on the roots and lie dormant underground through the winter. Tree peonies, by contrast, form their buds on woody, above-ground stems, exposed to the storms of winter. But peonies are tough, and the buds, above ground or below, survive to produce leaves and flowers in spring.

When it comes to flowers, the herbaceous peonies have three types: Single, double, and semi-double, sometimes called anemone-flowered. Single-flowered types have a single layer of broad, overlapping petals with a cluster of golden stamens in the center. Semi-doubles have stamens that look like narrow petals clustered like a powder puff in the center of the broad outer petals. Doubles, of course, are the most familiar, with broad petals so densely packed together that the center of the flower is almost completely hidden. Red is the most prevalent color with pink running a close second. Yellow is relatively uncommon, but beautiful, particularly in single varieties. White, however, is the peony color *par excellence,* and the finest peonies are the white and ivory varieties.

Peonies need a deep, rich, well-drained soil. They do best in full sun, but perform satisfactorily with shade for part of each day. An application of complete fertilizer (10-10-10) in early spring will get the plants off to a good start for the flowering season. In planting, peony roots should be set so that the buds are no more than 2 inches below ground—they won't flower if planted deeper. Fall is the ideal planting time, but early spring is satisfactory, and once planted peonies need not be disturbed for years on end. You can split up big old clumps, though, in late summer, discarding the oldest, woody roots and replanting the fleshy younger ones. Just about the only attention peonies need during the growing season is staking the flowers so they are not beaten down by rain. Once the flowers are gone, the leaves remain as a background for other flowers through the summer.

Tree peonies are practically always grafted, which tends to make them expensive, but they are even more long-lived and trouble-free than the herbaceous kinds. Plant them with the graft 2 or 3 inches below the soil line, and don't cut the branches any more than is necessary for shaping or to remove dead wood.

Outstanding among peony specialists are Gilbert Wild & Sons, Inc. Box 338, Sarcoxie, Mo. 64862 (specialists in herbaceous peonies, iris, and daylilies), whose catalogue is $2, deductible from an order; and Louis Sminow, 85 Linden Lane, Brookville, NY 11545 (specialists in tree peonies), whose catalogue is also $2. White Flower Farm carries both herbaceous and tree peonies. A year's subscription to its full-color catalogue (2 issues) is $5, again deductible. Write to: White Flower Farm, Litchfield, Conn. 06759.

Where to see peonies

The peonies of Naumkeag (page 119) are best appreciated on the spot, in Stockbridge, Mass. Originally the estate of Joseph H. Choate, the 19th-century jurist and diplomat, Naumkeg is a property of the Trustees of Reservations, a private, nonprofit organization. On Prospect Hill in Stockbridge, it is open to the public from Memorial Day through Columbus Day on weekends and holidays, and every day but Monday July and August.

In England, Jenkyn Place (page 119) displays not only peonies but a variety of trees, shrubs, and perennial plants. The home of Mr. and Mrs. Gerald Coke, Jenkyn Place is in Bentley, Hampshire, an easy drive from London. It is open to the public on alternate Sundays through the summer and on other days by appointment. □

· GARDENER'S CALENDAR ·



• NOVEMBER •

House plants should be taken in before the really cold nights begin. Pull up and compost the remains of annual plants. Cut off the stalks of perennials to within 2 or 3 inches of the ground—the stubs will show you where the plants are come spring. Daffodil bulbs should be in the ground by now—if you haven't planted them yet, hurry up. And don't neglect to keep starting batches of paperwhite narcissus for the house. Peas, including sweet peas, can be planted now, to make sure of an early crop next year. Scatter seed of annual poppies on top of the ground where you want them to bloom next year. Once leaves are off, it's time to move trees and shrubs of all kinds. It's also a good time for moving evergreens, because their new growth is now mature. With shorter days and indoor plants going into the winter doldrums, hold off on the water and fertilizer—this also applies to plants like poinsettia and cyclamen, which have already matured enough to flower at their appointed times. Wait until the ground begins to freeze before applying winter mulches—doing so too early may coax plants into premature growth.

James Fanning

Karen Lee Grant

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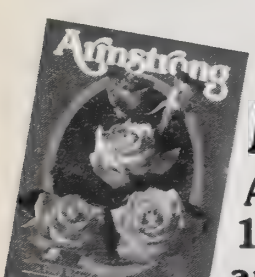
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continued from page 178

medium, $428; large, $548. From LCS*, NYC 10021. **Japanese Buddist shrine:** Wood with gilt. **Pair of carved antique wooden Foo dogs:** Chinese. From Gerard Lindner Antiques, Montclair NJ 07042.

Loft, p. 88 (bottom)

Return swivel chair (3 shown): 29½ x 32 x 29"h. With buttoned loose back pillow, loose seat cushion. By Century Furniture Co. **Fabrics for swivel chairs:** "Manchester Satin": Of cotton. In "biscuit." Waverly "Glosheen" piping: Of cotton. In black. Both from Schumacher*, NYC 10022. **Glass-topped table with brass frame:** For details, see p. H.1150 (top) listing. **Glasses:** By Bormioli. **Nickle-silver ice bucket** and **glass ashtray:** Both from Lorin Marsh*, NYC 10022. **Two-piece Videoscope Projection TV:** 50" diam.; projector doubles as a coffee table. **Trinicon Color Video Camera. Tripod. Betamax:** 17"w. x 3⅛"h. **UniCommander:** Provides remote-control operation to selected Sony Trinitron TVs and Betamax VCRs. All by Sony.

Bedroom, p. 89 (top)

Chair: 31 x 38 x 34"h. **Ottoman:** 26½ x 19½ x 17½"h. **Oval glass-topped end table** (2 shown): 22 x 26 x 21"h. **Two-drawer console:** 46 x 17 x 29½"h. Both in "Stippled Garnet" finish. By Century Furniture Co. **Waverly "Royalty" fabric** (chair, ottoman): Of cotton. In "claret." **Waverly "Glosheen" piping:** Of cotton. In "alabaster." **"Packard" fabric** (wall upholstery): **"Ribb" fabric** (bed upholstery and throw): In tan. **"Webster Casement" fabric** (window curtains): Of wool. In cream. All from Schumacher*, NYC 10022. **"China Trade" wallpaper** (on ceiling): For details, see p. 86 listing. **Wall upholstery:** By Jules Edlin, NYC 10010. **Bed:** Constructed by Stessl & Neugebauer, Summit NY 07901. **Carpet:** In "creme fraiche." From the Crème de la Crème Collection by Horizon Carpet. **Calligraphy paintings** (pair): $428/ea. From LCS*, NYC 10021. **"Riviera Blinds":** By Levolor Lorentzen. **Large leather screen:** Antique English. From Charles Gracie & Sons*, NYC 10022. **Antique celedon-colored bulb vase:** Chinese. From E&J Frankel, NYC 10021. **Celedon-colored vases** (pair): **Black-and-gold leather hat box with brass stand:** From Lorin Marsh*, NYC 10022. **Red Opossum fur throw:** From Stark Carpet*, NYC 10022.

Bathroom, p. 89 (bottom)

"Trolley" wallpaper: Vinyl coated. In "ermine." From Schumacher*, NYC 10022. **Ceramic tiles:** 6" sq. In "wine red." By Franciscan Terra Craft. For further information, contact Franciscan Ceramics, NYC 10021, or Los Angeles 90039. **Bathtub:** From the Roma Collection by American Standard. **Bathtub accessories:** At Caswell-Massey, NYC 10022. **"Patrician" towels:** Shown in white with "garnet" monogram, deep ruby, taupe. By Martex. **Small ox-blood-colored vase:** With wooden stand. From Lorin Marsh*, NYC 10022.

Outdoors, p. 90

Twig planters: 18" sq. x 20"h. At Limited Editions, NYC 10021.

Kitchen, pp. 90–91

Ladderback side chairs: 21 x 24 x 43½"h. With peel seats, pads. **Hanging shelf:** 66 x 7 x 34¼"h. Above in "Strawflower" finish. By Century Furniture Co. **"Trolley" fabric (seat pads):** Of cotton. In "onyx." **"Petals" wallpaper:** In "ermine." Both from Schumacher*, NYC 10022. **"Satin Series" kitchen cabinets:** "Textured white" laminate surface with "light oak" pulls. By Atlantic Cabinet. **Marble table top:** 42" round. From Randall House Antiques, Montclair NJ 07042. **"Waves" ceramic tiles** (floor): 8" sq. In charcoal. By Franciscan Terra Craft. **Greenhouse:** Custom-made by Four Seasons Greenhouse. **Black ceramic dinner plates:** At Pottery Barn, NYC 10022. **Handmade black bowl** (centerpiece): From Aki Pots by Shelly Ruskin, Morristown NJ 07960. **"Mille Tache" rimmed soup bowls:** On porcelain. $15/ea. **"Total Color" black cups and saucers:** On porcelain. $14/ea. By Fitz and Floyd. **"Oxford" glasses:** 12-oz. capacity. Set of 4, $7. By Bormioli. **Black linen napkins:** $10/ea. From Frank McIntosh at Henri Bendel, NYC 10019. **Accessories on counters: "Food Warmer"** (under double boiler): Runs on denatured alcohol. Collection of **white ceramic canisters:** At Pottery Barn, NYC 10022. **Food processor:** $190. By Cuisinarts. **"Cop-R-Chef" pot and lid:** Stainless clad copper with aluminum core. By All-Clad Metalcrafters.

The electronic edge at home

pp. 92–99

p. 95, Marc Klein

Lighting design: By Steven Liting Design, East Meadow NY 11544. **Carpet:** Custom from Edward Field*, NYC 10022. **Construction** and **woodworking:** By Glen Woods Custom Woodworking, Glen Cove NY 11542. **Sofa and chair upholstery:** By A&J Upholsterers, Forest Hills NY 11375. **Media oak unit, triangle table:** By Silkwood Ltd., Bellmore NY 11710. **Coffee table:** From Les Prismatiques*, NYC 10022. **Accessories:** From Lorin Marsh*, NYC 10022. **DQM-9 speakers:** $600/ea. By Dahlquist. **LX-3 cassette deck:** $595. By Nakamichi. **Model 9 amplifier:** $749. **"Electra" preamplifier:** $429. **"Charlie" the electronic tuner:** $499. All by Sumo. **ATV-25 TV set** (2 shown): 25" diam. $1,199. By Teknika. **LT-5V vertical turntable:** $400. By Mitsubishi. **7650 video recorder:** $1,895. By JVC. **"800" computer:** By Atari. All at Audio Breakthroughs, Manhasset NY 11030.

p. 96, Roman Bath

"D-Line" stainless steel hardware: From The Ironmonger*, Chicago IL 60614. **Mirror:** From Academy Glass & Mirror, Bronx NY 10454. **Tiles:** By Ceramica Edilcuoghi. Available through Tilerama, Howard Beach NY 11414. **"Transound" portable stereo system:** $400. By Sony. **Exercise equipment:** By Gem Physical Fitness Equipment. **"Gentry" towel collection:** By Burlington Domestics. **"Tholos" lamp:** $165. By Artemide. **Bell System "Telstar" telephone:** At PhoneCenter stores.

pp. 96–97, Falkener-Stuetley

Kitchen cabinets and **architectural woodwork:** By Suffolk Cabinets, Commack NY 11725. **Construction:** By RLM Construction, Bellmore NY 11710. **"Spazio" Italian tiles:** In "sirio." By Marazzi. Distributed by Tilerama, Howard Beach NY 11414. **Plastic laminate:** By Nevamar. **Kitchen counter appliances:** At Hammacher-Schlemmer, NYC 10022. **Dining chairs:** From I.C.F.* NYC 10021. **Audio and video columns:** By Timbercraft, Fabricator of Custom Cabi

nets and Interiors, Wallington NJ 07057. **Audio and video installation and service:** By Liberty Music & Video, NYC 10017. **Sofa and upholstery:** By Beaver Furniture*, NYC 10013. **"Lateral Plush" fabric** (sofa): From Arc-Com Fabrics*, NYC 10016. **Upholstery leather:** From Custom Resource*, NYC 10010. **Dining plates and accessories:** At Prima Casa, Cedarhurst NY 11516.

98–99, Juan Montoya

Lighting: From Light Inc., NYC 10021. **Carpets:** From Sanford Hall*, NYC 10016.

Master bedroom, pp. 98–99

Custom banquette and bed upholstery: By Domino Patchworks, NYC 10013. **TV cabinet, canteilevered desk, square night table:** Custom-made by Zeltsman Woodworking & Design, Yonkers NY 10701. **Custom "Waterfall" bench:** From Uncommon Design*, NYC 10021. **"Versailles Taffeta" fabric** (bed, banquette, waterfall bench): From Lee/Jofa*, NYC 10022. **Round night table:** By Minic Custom Woodwork, NYC 10035. **Metal drum table:** From Intrex*, NYC 10022. **Wicker lounge:** From Be Seated, NYC 10011. **Handwoven throw with bronze leather:** From Ron Seff*, NYC 10022.

Media room, p. 99

Louvers and woodworking: Custom by Zeltsman Woodworking & Design, Yonkers, NY 10701. **Custom banquette upholstery:** By Domino Patchworks, NYC 10013. **"Petrouchka" matelasse fabric** (banquette, chair): From Gretchen Bellinger*, NYC 10022. **"Novabeam" projection TV system:** By Kloss Video, Cambridge MA 02139. **Laotian raindrum:** From Lorin Marsh*, NYC 10022. **Chemical beakers:** At Manhattan Ad Hoc, NYC 10021.

Rooms with polish

p. 100–103

Living room, p. 100–101

Blue-and-white ginger jar (on table behind love seat): Chinese, 19th-c. **Blue-and-white cylinder vases** (on mantel): Chinese, 19th-c. **Reclining bulls** (on mantel): Chinese, 20th-c. **Accessories on cocktail table:** Apple and pear porcelains, red majolica flower vases, antique Imari ashtray. All from John Rosselli*, NYC 10021.

Dining room, p. 102

Jardiniere (near window): Chinese, 19th-c. **Lustreware saucers** (on table): English, 19th-c. From John Rosselli*, NYC 10021. **Octagonal Limoges porcelain plates:** 5-piece setting, $170. **Scalloped napkins:** 18" sq. Pique, $8.50/ea.; prints, $10/ea. At Cache-Cache, NYC 10021.

Bedroom, p. 103

"Victoria & Albert" glazed chintz fabric (for bed hangings, round table, curtains): From Stroheim & Romann*, NYC 10022. **"Petits Rose Buds" fabric** (inside of bed hangings): From Rose Cumming*, NYC 10022. **Lace bedcover:** Queen size, $312 to order. By Peacock Alley. **Accessories on night table:** Hand-painted scalloped china **picture frames,** small, $20, to extra-large, $106.25. Porcelain **dog figurines,** $50/ea. **Yorkshire Terrier plaque:** Hand-painted, of wood. 6"h. $112.50 to order. All at Cache-Cache, NYC 10021.

Xmas in the Kitchen

p. 133

Butter pattern rolling pin, copper pot with brass handles, marble lazy susan, wire whisk, lucite cookbook holder, copper casserole pan, brandied fruits, brandied peaches, pepper mill with brass trim: All at B. Altman & Co., NYC 10016. **Pastries:** Gingerbread, 6 pieces, $8 ppd. English butternut crunch, ½-lb., $8 ppd. Lintzer tarts, meringue mushrooms, hazelnut butter balls, glazed apple tart: From Rosemary Miller's, 197 E. 76th St., NYC 10021.

Cover

18th-c. Coromandel screen: From Frederick P. Victoria & Son, NYC 10022. **19th-c. Aubusson rug:** From Dildarian, NYC 10022. **Cocktail table:** With trompe l'oeil painting set into a carved frame. From Trevor Potts Antiques, NYC 10021. **18th-c. crystal chandelier:** For 18 candles. From Arne V. Schlesch and Jose Juarez Garza, NYC 10021. **19th-c. Chinoiserie English mirror:** Reverse painting on glass; pierced and gilded frame. From Paul Martini Antiques, NYC 10003.

BUILDING FACTS

Materials and equipment used in the kitchen on pages 122–124

Designer/Decorator: Nancy Serafini, Homeworks, Wellesley MA 02181.
General Contractor: Abreen Corp., Brookline MA. . . . .
Tile Contractor: Arthur Annis.
Custom millwork by: G&H Woodworking, Worcester MA 01606.
Floor: 11" hexagonal, unfinished terra-cotta tiles by Country Floors from Statements, Wellesley Hills MA 02181.
Countertops: White corian with cherrywood trim.
Backsplash & fireplace: Brenton birds and flowers with Ruban border tiles by Country Floors at Statements, Wellesley Hills MA 02181.
Cabinets: Cherrywood with harvest stain by Woodmode, Kreamer PA 17833.
All wallpaper and fabric by Brunschwig & Fils*, NYC 10021.
Antiques privately owned and purchased from Fieldstone Antiques, Waban MA 02168. Tablecloth by Mme. Cecile Boisvert.
Equipment & Appliances: Built-in, 4-burner cooktop with grill by Jenn-Air. Double wall oven with black glass doors by Chambers. Refrigerator with wood front panel by Sub-Zero. Sinks by Elkay with Grohe faucets. Disposals by Maytag. Dishwasher with wood front panel by Maytag. Washer & dryer by General Electric. □

Materials and equipment used in the house on pages 112–115

ARCHITECT: Nagle, Hartray & Associates Ltd. Architects.
PROJECT MANAGER: Brian Robertson.
CONTRACTOR: Paul Buscovick Construction Co.
SIZE OF LOT: ½ acre.
SIZE OF HOUSE: 3,000 square feet.

• STRUCTURE
Foundation: Poured-in-place concrete.
Structure: Wood frame. 2x6 studs, 2x12 rafters, plywood shear walls.

• EXTERIOR OF HOUSE
Exterior Walls: Beveled cedar siding.
Exterior paints and stains: Cabot's bleaching oil.
Roof: Cedar shingles.
Insulation: Batt insulation in walls and roof. Polystyrene boards at foundation walls and underslats.
Windows: Wood, awning-type by Nordic.
Doors: Wood with glass panels.
Garage door: Flush wood, with insulating core.

• INTERIOR OF HOUSE
Interior walls: Sheetrock by U.S. Gypsum Co. Glazed ceramic wall tile in bathrooms by American Olean.
Ceilings: Sheetrock and dressed and matched vee-edge 1x6 fir boards.
Floors: In major rooms, quarter sawn red oak and carpet. Oak in kitchen. Quarry tile by American Olean in bathrooms.
Kitchen and bathroom cabinets: Made to order.
Plumbing fixtures: In bathrooms, Kohler. In kitchen, Kohler and Elkay.
Kitchen equipment: Dishwasher, ovens, and range by General Electric.
Quilt in bedroom: Texas Lonestar from Crested Butte Interiors, Crested Butte, CO 81224.

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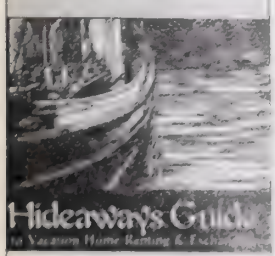
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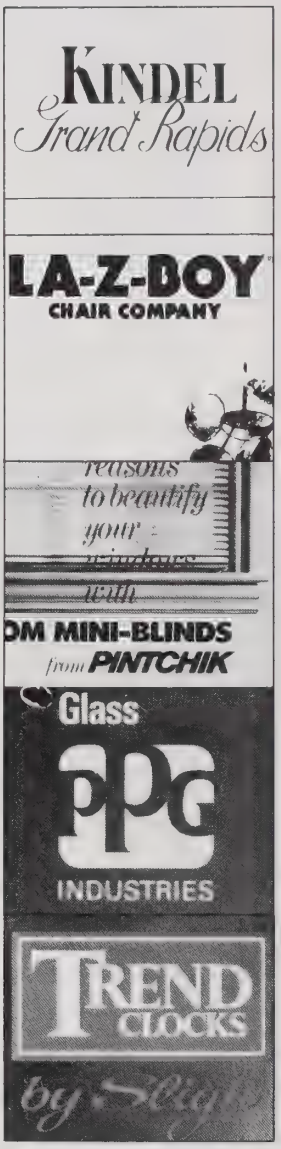
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Vol. 154, No. 12



ON THE COVER

A live blue spruce decorated with a spiral of flowers—single blooms in boutonniere vials and baby's breath tucked into the branches. Bow-tied gold lamé ribbon and clusters of bells, teardrops, and old-fashioned ornaments provide sparkle. Designed by Ronaldo Maia. Editor: Carolyn Sollis. Photograph by Edgar De Evia.

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Currents

Art

BY MARY ANN TIGHE



A folding silk-fringe Christmas card, printed in London, c. 1884

Season's greetings

The Seasonal Trade: Holiday Gift and Greeting Cards. *Colorado Historical Society, Denver, Dec. 4–Jan. 2, 1983; Polk County Heritage Gallery, Des Moines, Jan. 22–Feb. 20; Cedarville College, Cedarville, Ohio, March 12–Apr. 10; Kansas City Museum of History and Science, Kansas City, Mo., June 18–July 17; The Putnam Museum, Davenport, Iowa, Dec. 3–Jan. 1, 1984; Chicago Historical Society, Chicago, Jan. 21–Feb. 19. Sponsored by the Smithsonian Institution Traveling Exhibition Service, Dr. Luna Lambert, Curator.*

For the next few weeks, many of us will be savoring the once-a-year special season when greetings from loved ones outnumber bills and advertising circulars in the mail. It's the annual holiday card avalanche, with Santas, snowy landscapes, madonnas, and chic abstract designs bringing us fond wishes and new insight into our friends' tastes and beliefs.

Should this bounty of good cheer arouse some curiosity about how the ritual started, or if, like Auntie Mame, you "need a little Christmas" during the rest of the year, the Smithsonian Institution is touring an exhibition designed to fill both needs.

Before there were Christmas or Rosh Hashanah cards, there was chromolithography. Chromos, inexpensive color reproductions of paintings, were the art of the masses in the second half of the last century. Prior to the development of the *(Continued on page 8)*



...t-page news was t... purchase for $3.25 million (the highest price ever paid for an American work of art) ...f the Louvre, an 1832 ...our-de-force by the man who later invented the telegraph. Bought by the Terra Mu... Illinois, it includes ...licas of 38 Old Master paintings, including the Mona Lisa; *above it to the left, ...ment; and Rubens's* Suzanne Fourment *behind the seated woman at the right.*

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Art

continued from page 6

color lithograph, the only popularly priced images available were woodcuts and engravings, both essentially black-and-white techniques. The new full-color pictures were soon the rage, and printers responded to the demand for chromos with the sentimental scenes they knew their Victorian audience loved. It wasn't long before clever publishers conceived a new marketing strategy for their product. By leaving a blank space on a lithograph, the buyer could fill in an appropriate message on the picture.

At first, businessmen exploited this idea, using the chromos, now inscribed with the company name, as "suitable for framing" calling cards. From there it was only a small step to suggesting that "Happy Birthday" or "Merry Christmas" carried extra meaning when printed over a handsome scene. These first celebration cards appeared in the 1870s and were designed to be hung in the family parlor. Initially there was no attempt to match the image to the sentiment expressed by the greeting, but gradually sophisticated design and sales approaches developed specialization. It took Louis Prang, the German immigrant who is credited with the invention of the seasonal card, to figure out that a Christmas card sold better if the picture made some reference to the Nativity or a holiday celebration.

Most of the 100 pieces in this show date from the 1880s and '90s, when the fad for gift cards was at its zenith. Knowing that then, as now, women were the principle purchasers of cards, manufacturers produced luscious confections with silk fringes, satin, velvet, or parchment mountings, feather or flower decorations. There are also chromos with sachets inside or tiny bits of mirror flickering on the surface.

The art from which the lithographer derived his images was primarily the same sort of kitsch that succeeds today. Louis Prang's pronouncement that "The vast mass of the population is reached through the heart" was translated into images of children at play, personifications of beauty and truth, pastorals with lovers hand-in-hand, picturesque landscapes, moving religious scenes, and, of course, subjects like the American flag and the Statue of Liberty. However, there were attempts to raise the level of this popular art form by having serious painters submit designs for reproduction. In 1881, the considerable sum of $1,000 was awarded to that strange though significant artist Elihu Vedder for his concept of "the ideal card." The subjects of the cards are also interesting reflections of the historical moment. Between 1881 and 1914, two million Jews came to this country, and their growing presence in American life is evident in the adaptation of valentines for use at the Jewish New Year.

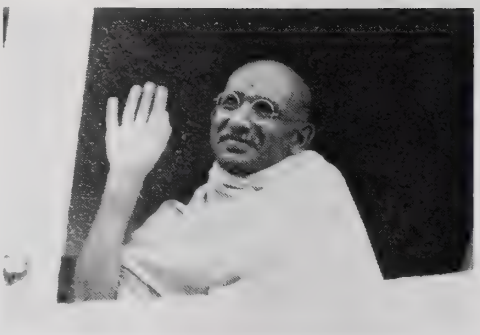
The fad for celebration cards was superseded by the introduction of chromo-decorated calendars and postcards in the 1890s. It took almost 15 years for the format commonly seen on today's cards to develop. Around 1905 a folded sheet of paper imprinted with a photograph (rather than a chromo) and with both engraved message and space for a personal note came to be known as a "greeting" card. From that time until now, the innovations have been few.□

Movies

BY DAVID DENBY

Stirring screen bio of a saintly man

Mahatma Gandhi never claimed sainthood for himself, but many of his followers in India and elsewhere made the claim for him. Even such relatively unsympathetic critics as George Orwell thought of him as a modern Saint Francis. And how do you make a movie about a saint? Debunking so great a man would obviously be a foolish mistake—it would only reveal the pettiness of the debunkers. Yet hero worship of historical figures always feels embarrassing in a movie. The men who made *Gandhi*—director Richard Attenborough, writer John Briley, and actor Ben Kingsley—have handled the awkward difficulties inherent in such a subject with great intelligence and considerable grace. *Gandhi* is a wonderful movie—stirring, tender, large-scaled in its public moments but surprisingly light on its feet and intimate as well. And though its view of Gandhi is certainly worshipful, it is also ingratiating, informal, even charming.



Ben Kingsley plays title role in Gandhi

The movie covers 55 years in Gandhi's life, starting with his young manhood in South Africa in the 1890s as a British-trained barrister defending the rights of his fellow Indians working there, and including his struggles at home against the British, his relations with other Indian political leaders, his horror at the degeneration of the independence movement into Hindu-Muslim civil war. The filmmakers give us an intensely political man—a man who understood the use of the press and who knew how to create and use his own myth to rouse the Indian people to action and shame the British. Attenborough has made a serious movie, though he's taken one major shortcut to success in the West. He's dropped out the specifically religious basis in Hindu doctrine of so many of Gandhi's important ideas and practices, dropped out the habits that might make him seem odd, ludicrous, or merely exotic—the obsession with diet, cleanliness, digestion, enemas, the insistence on chastity (which Gandhi occasionally tested by sleeping next to a beautiful young woman). There's nothing here to alienate or titillate us.

But there is much to admire—which is the way it should be. Ben Kingsley, the 38-year-old actor from the Royal Shakespeare Company, is half Indian, and he bears an amazing resemblance to Gandhi. He makes the young barrister slightly arrogant, imagining that his British education will protect him from prejudice in the outer reaches of the empire. The transformation of this poseur into the great holy man is fascinating to watch. The arrogance gives way to an astonishingly mild yet firm self-confidence; the body that emerges from the high collars and black morning coats is powerful and supple. Clothed only in a loin cloth, Kingsley gives Gandhi somewhat more beauty than he actually had—the moral and spiritual heroism receives a physical representation, an old tradition in the visual arts (e.g., the Christ of Renaissance painters such as Titian). Yet most of the time he reaches for a lighter tone—there's mischief, even a touch of mocking insolence when he *(Continued on page 12)*

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by Ian D. Loe

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Movies

continued from page 9

tells his British masters that some day they will simply give up and walk out.

Attenborough works in the David Lean tradition of a large, somber canvas, with massed crowds, speeches, exemplary moments. Yet what the movie is saying is quite touching. *Gandhi* is about the power of a moral idea—militant nonviolence. The movie shows you in a very explicit way how nonviolence works as a political tactic—how it paralyzed and confused the British by exposing their own violence and forcing them, in the end, to act on latent moral feelings. "They are not in control. *We* are!" Kingsley's Gandhi exults as he leads the famous Salt March of 1930.

Attenborough and Briley simplify and condense their complex subject (they have no choice), but they haven't slighted the most troublesome aspect—the growing Muslim-Hindu split that turned to violence and ruined Gandhi's dream of independence without fanaticism. The movie is in the form of a tragedy. Despite his extraordinary success, the hero cannot alter human nature. He makes a nonviolent revolution, then dies violently. But it is also a film of much gaiety and good feeling. As the skeptical Orwell said of Gandhi, "Compared with the other leading political figures of our time, how clean a smell he managed to leave behind!" □

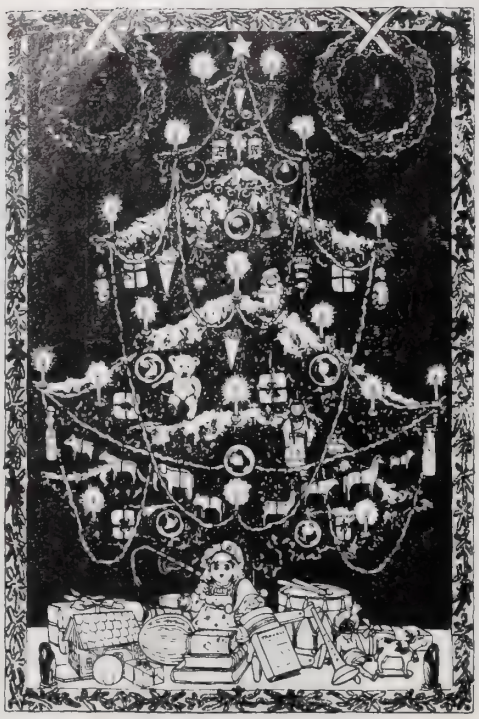
Books

BY CAROLINE SEEBOHM

Memories made of holiday spirit

A Christmas Treasury. *Edited by Jack Newcombe, Viking; $19.95*

Anthologies only work, in my opinion, if the material has been put together for a very specific reason by an idiosyncratic editor. This book scores on both counts. It was assembled by Jack Newcombe, a journalist who evidently believes in and cares very much about the traditions of Christmas. Some of his [illegible] familiar: Dickens, Hans [illegible], L.M. Boston. Others are [illegible] fragments [illegible] by Melville, [illegible] Willa Cather and a marvelous story by Terence Capote that remains [illegible]



Christmas tree, c. 1910, ablaze with candles

In his introduction Newcombe emphasizes the experience of reading aloud, so his selections include very readable poems, such as those by Walter de la Mare and E. E. Cummings, and a saga by Ogden Nash (too long for toddlers). I defy anyone who reads aloud (or hears) the evocative Christmas memoir by Dylan Thomas (first recorded on the BBC) not to respond to the sound of the written word. We are constantly being told that people hardly ever read aloud any more; this anthology should be a healthy corrective, especially at this family season. □

Music

BY ALAN RICH

Ten best recordings for Christmas giving

It hasn't been the best of years in classical-music-on-records circles, and it hasn't been quite the worst, either. A pall of confusion hangs over the industry; if the long faces on dealers were placed end to end, it wouldn't take many to span the continent. The public seems worried about all the new technology that apparently lies just out of reach: the new compact disk, with its hour of music on a single 5-inch side and incredible fidelity, new tape formulas, new everything. Digital, apparently, leads to fidgetal.

And if the year's releases don't include such spectacular merchandise as last year's Kurt Weill song album or the *Messiah* conducted by Christopher Hogwood, there were still enough worthwhile items to construct some sort of best-of-the-breed listing: quite a good one, in fact. I could not, for example, write off a year that brings the first-ever complete recording of Virgil Thomson's *Four Saints in Three Acts* (Nonesuch 79035), an opera like no other in the world, the childlike visions of its Gertrude Stein text ("Pigeons on the grass, alas," and all that) wonderfully mirrored in music most agreeable, most profound. Joel Thome is the conductor, with the all-black cast that gave it in Carnegie Hall last fall, led by the wonderful Betty Allen.

Nor could I regard as lost a year that brings us *Glassworks* (Columbia FM 37265), a magnificent new collage of music by the American minimalist Philip Glass. Among contemporary American composers there is a wide stylistic gulf separating the elderly Thomson from the ardent young Glass. Yet they have this in common: a gift for setting the most deep and original thinking in music with the sparest, most direct style. *Glassworks* is a series of short pieces for instrumental ensemble with some electronic support, all performed under the composer's direction: blithe, enormously communicative music.

It is unlikely that the E-major Piano Concerto of Moritz Moszkowski (1859–1925) would make anyone's 10-great-concertos list, but there is something exhilarating even in the most abject bathos of this virtuoso showpiece; the nice thing about all Victorian music is that even when it's bad it's at least pretty. And, as David Bar-Illan plays the work (Audiofon 2003), it's very, *very* pretty; the superb Israeli pianist makes a strong case for a Moszkowski revival—or, at least, for a revival of this one piece.

On the subject of late romanticism, two superb albums came out this year, one of a seminal masterpiece and one of a lesser score clearly under its influence. The first is Wagner's *Tristan und Isolde*, in a marvelous new reading under the British conductor Reginald Goodall, with a no-star but exceptionally able cast from the Welsh National Opera (London LDR 75001). The second is Gustav Mahler's murky, tortured Symphony No. 7 (sometimes known as "Song of the Night"). I had

never expected a performance to unravel what I always regarded as the hopeless emotional tangles in this score, but a new recording by James Levine and the Chicago Symphony (RCA ATC 24245) achieves a remarkable sense of cohesion. Mark this, by the way, as one of the few recordings this year of an American symphony orchestra on an American label.

Another remarkable entry in that category is a Beethoven Third Symphony (*Eroica*) by the Cincinnati Symphony under its new conductor, Michael Gielen (Vox 9007). This is a strange performance, indeed, but, in the end, a most hypnotic one. Gielen's tempos are almost all faster than any you've heard and they take getting used to. Once you accomplish this, there's a whirlwind quality in the performance that seems to capture the tumultuous genius that went into the work. It's not everybody's *Eroica*, perhaps, but I can't get it out of my head.

As was the case last year, some of the most interesting releases of 1982 were reissues of bygone treasures. One such is the three-record album (EMI RLS 765) of chamber music by the wonderful ensemble with the misleading showbiz name, the Hollywood Quartet. The group flourished in California and on worldwide tour from 1948 through the '50s; its playing had a passion and a cohesiveness that earned it a fanatic following, in person and on records. Now several of the Hollywood Quartet's performances, including a Schubert C-major Quintet that is simply the finest recording made of this sublime score, have been resuscitated for this indispensable album.

Also essential is the Arabesque reissue (1807 3L) of Schubert songs by German baritone Gerhard Hüsch, a man now in his 80s and still active as a teacher, who possessed in his prime a voice of sheer velvet and a way with a musical phrase that turned everything he sang into an act of seduction.

One of the year's releases is of somewhat specialized interest: two videodisks (Pioneer Artists) of Benjamin Britten's *Peter Grimes* in a performance from London's Royal Opera, conducted by Sir Colin Davis and with Jon Vickers in the title role. The records play on the laser-videodisk players marketed by Pioneer, Magnavox, and one or two other companies. I don't advocate acquiring this pricey hardware for this one opera, but if this is what videodisks can offer—a supreme visual and aural realization of one of this century's great operas—it's something to think about.

That's nine. Number 10? That Nonesuch Tango record (D-79030). I wrote about it a few months back (House & Garden, August 1982) but it gets better every time around. □

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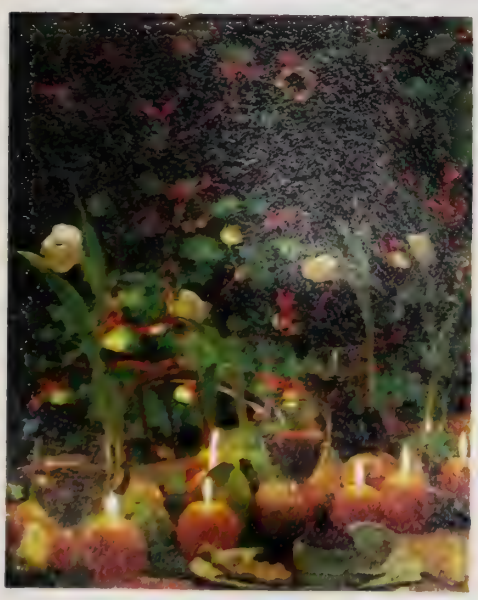
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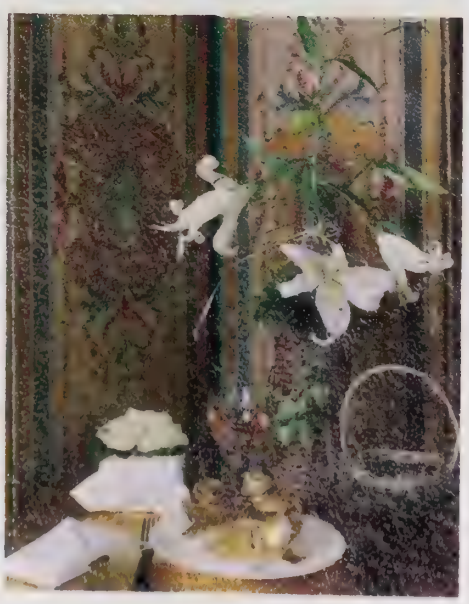
ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •

BY NANCY RICHARDSON







CHRISTMAS LUXURY

White flowers, fresh fruit, gold ribbons

We all know that if Christmas didn't exist somebody would make it up. No other time of the year affords more attention to presentation. Flower designers like Ronaldo Maia in New York love to experiment with the expected Christmas motifs, and the unexpected. This year Ronaldo uses variegated ivy instead of evergreen branches to wind across a table. He ties glass candlestands with gold streamers instead of red and green ribbon and allows the streamers to trail across the table by the ivy. White napkins are tied with gold ribbon, too. For a high-style Christmas theater party, *left*, Ronaldo sets a table with a cloth made from layers of moiré knotted to make "hips" in four places just below the tabletop. Instead of red flowers: overblown white roses and lilies. Instead of Christmas cakes: perfect grapes, luscious pears, sugared walnuts, chocolate-dipped glacéed apricots (from Plumbridge, New York). Ronaldo's Christmas-morning tray for one, *lower right*: white flowers, baskets, green moss, gold ribbons set up a plate full of the small-but-perfect present in a gold box. Mrs. David Williams, in her country dining room, achieves a richness of effect in similar ways. White tulips provide height and freshness for a party table set in front of a traditional Christmas tree, *lower left*. Oranges make both a centerpiece and candle holders. More fruit—and pottery that looks like fruit—indicate a meal that's long on visual pleasure and short on calories.

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Riding the new wave in decorating



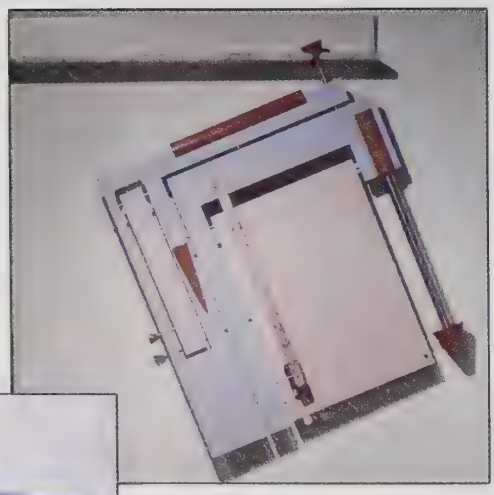
Call them radical objects or functional art. However you tag them, they are some of the bravest new things for the home. A growing number of designers or artists are bringing new meaning to old materials and forms.

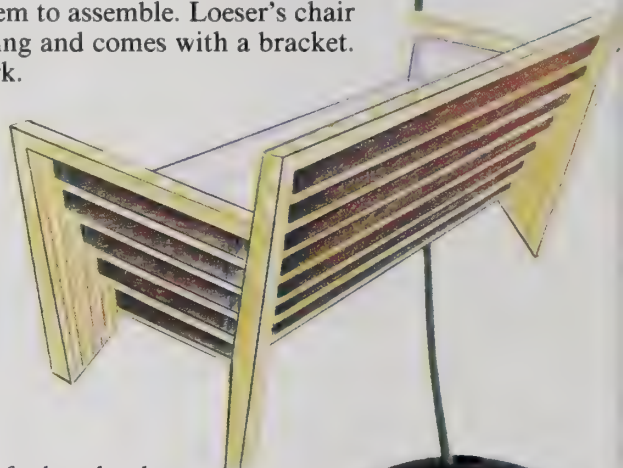
Elizabeth Browning Jackson makes shaped hook rugs in a surprising mix of fibers and patterns. "I don't feel restricted by the rectangle; my idea is to produce an object moving through space. There's also movement within each piece—the dots and squares float on solid grounds." At home her rugs mingle with antiques as well as '80s things. "I like the way they open up older pieces and add a sense of fun." She shows at Art et Industrie, New York, and works in Newport, Rhode Island. (P.O. Box 861, ZIP 02840).

"The 1980s are about random access to the full range of ideas and materials that history provides, and the combination of these things in new ways"

—Rick Kaufman, Art et Industrie

Tom Loeser and **Janice Smith** bring to their work an interest in structure, in fitting parts to the whole. And they each flavor their pieces with a human touch. Smith says, "I want to make use of machines, but not have them dictate my designs." She built her sofa in parts—a frame supports each section independently—and stacked them to assemble. Loeser's chair reinterprets the Shaker concept of wallhanging and comes with a bracket. Both show at Workbench Gallery, New York.



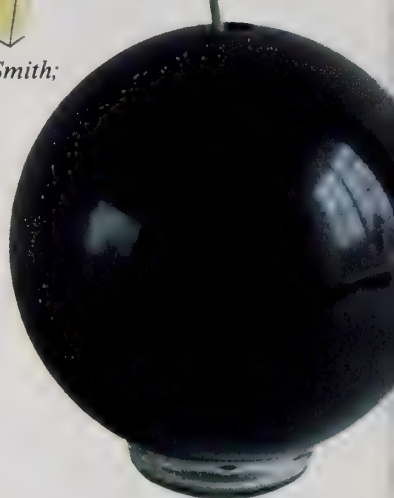


Sofa of ash and walnut plywood, above, by Janice Smith; wall-hung chairs in painted plywood with aluminum leg, steel pins, left, by Tom Loeser.



Anthony Machado designs residential and commercial interiors using '50s materials such as automotive vinyls, patterned Formica, glitter linoleum, and plastic bath tiles. He sees his work as "a comment on times when America felt good about itself, when there was an overscale quality and exuberance to life." One of his favorite accessories is a veined bowling ball used as a vase (a rubber ring steadies it, finger holes hold stems). His first restaurant, opened in San Diego last summer. See his limited edition furniture at 8687 Melrose Ave., Los Angeles 90046.

More HomeStyle, page 18



Colorful shaped rugs, top left, by Elizabeth Jackson; bowling ball vase with anthurium, above, by Anthony Machado.

McGowan, Stephen Kelemen, Chun Y. L

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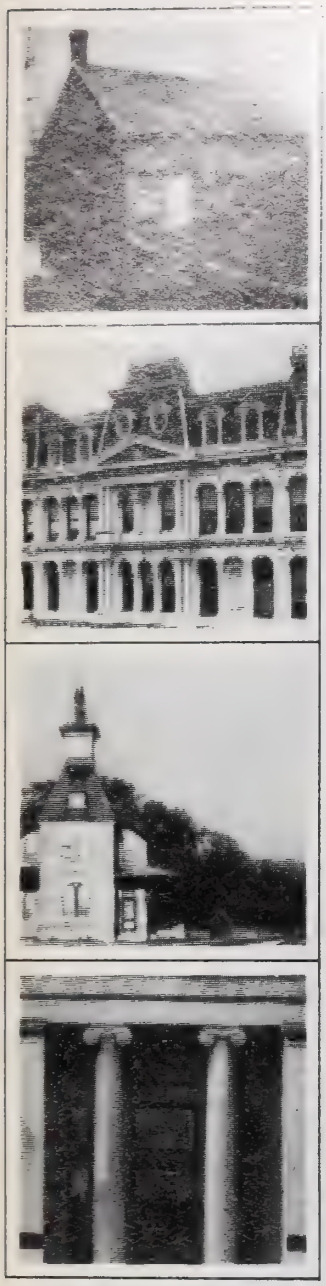
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Rich new textiles at Italian show



Perpetuating the Venetian tradition of opulence is Incontri, the two-year-old international textile show at the Palazzo Grassi, where the top textile designers from Italy—and Europe—exhibited their latest collections this past spring. House & Garden found a profusion of luxurious materials—lushly printed velvets, cashmere broadcloths, silks shot through with gold—and also noted a resurgence in humbler "folk" patterns. The luxe influence was so pervasive that even those designs inspired by American Indian rugs, Russian peasant motifs, paisleys, and madras plaids were usually executed with some dollop of Renaissance richness: metallic threads, a shimmering pearlized finish, a surprisingly precious fabric. Edith de Lisle, *left,* created gilded "Peruvian" patterns for Quenby Prints. VALERIE HAVAS

Riccardo Mantero's golden-toned "Coptic" designs, above; *Missoni's framed verdant fabric display for T&J Vestor,* below.





A touch of glass

A glass-lover's paradise nestles within a tiny Parisian shop called Juste Vert (33 rue des Sablons). Both the ruby-colored, Baroque décor and the sparkling selection of old and new glass reflect owner Anne-Marie de Ganay's taste for things elegant, dressy, and in "le grand style." The store's name, which translates as "just green," is a play on the French word for glass, *verre,* and an equally playful reference to its colorful sister shop, Juste Mauve (29 rue Greuze, for the prettiest in home accessories). V.H.

Glass from around the world is displayed in a lush setting, with ornately flowered wallpaper, generously swagged fabric, and velvet chairs.



"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again.

What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa." *—Ali MacGraw*





Architectural Digest is not just about architecture. Nor is it a digest. It has become what The Wall Street Journal called "the pre-eminent publication in the world of interior design."

As an interior design magazine, it is especially gratifying to us to be able to reveal the unique, and very private, ambiance of a home belonging to someone like Ali MacGraw.

Or Julia Child—who told us she was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives."

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Our high standards have won us the respect of the top interior designers and their clients. So we are invited—and sometimes, frankly, begged—to include some 700 interiors a year. From those we choose only la crème de la crème—one out of ten.

In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

If you love beautiful homes—and would love to look behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest?*

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By Mary Seehafer

A conversation with Pablo Manzoni

He's witty, outspoken, and charmingly continental, so with the new year approaching, our minds on beauty, we asked Pablo Manzoni to talk about his art—the art of making women beautiful



Holiday makeup: "The only sparkle you need for a holiday face is a sparkle of joy in your eyes. I don't like frosted gold or silver makeup—it's too easy to cross the line between good taste and vulgarity. You can try too hard, look too 'sparkle plenty.' Just because it's holiday time doesn't mean you must ornament yourself like a Christmas tree."

Finding your proper face color: "To avoid the severed-head look of a broken Roman statue, your face tone should be in keeping with the color of your body, especially your arms, neck, and the backs of your hands. Stand unclothed with a clean complexion at a distance from the mirror, bringing your hands over your mouth. Then evaluate your general coloring head to toe, cheeks to décolletage, and compare arms and back of hands to the face. Choose a foundation that brings all these elements together harmoniously—a foundation slightly darker than your face tone will usually be best."

How to handle a fading tan: "Play it up by using a foundation a shade darker than your tan. This looks more natural than trying to hide your remaining tan with a light foundation."

Editor's note. Pablo Manzoni [illegible] ative Director of Elizabeth Arden [illegible] makeup consultations to women from all over the world at his studio in the Ritz Tower Hotel. He received the 1965 Coty Fashion Award and is the author of Instant Beauty *(Simon and Schuster, $9.95).*

Exterior design "A face always tells me what it needs. When I work with a client, I stand very close and look into her eyes. There's a fantasy involved. All at once, what I will do is written on her face, one, two, three. I know how she'll look when I'm through—I can envision it, just as an interior designer looks at a room and sees the layout, the color scheme, the furniture arrangement, the lighting. He draws, explains, and proves to the client: I do the same."

Two kinds of faces: "There are two kinds of faces—the blank face, like a white canvas, upon which I can draw any number of looks; and the strong face with guts and personality all its own, that's better to follow than fight. For instance, it would be a colossal mistake to try to change the look of a Diana Vreeland, C.Z. Guest, Gloria Vanderbilt, Françoise de la Renta. These are strong faces with strong individuality. There's no such thing as a *better*, a *different* Diana Vreeland."

Resisting trends: "The look that's best for you may be entirely different than the look that's currently 'in.' Despite the trend toward strong eye color, for instance, on some women it will look hard. The same is true of deep lipsticks—they're not for everyone. Once you've found a formula that works for you, stick with it."

What makes a makeup look dated? "Formulas only turn to curses when they begin to look dated. Gina Lollobrigida and Ann-Margret come immediately to mind. Whereas Barbara Walters is a wonderful example of someone who recently made a great change in her formula. She's found a new approach to her makeup and hair that's very attractive.

"A makeup looks dated when it harkens back to 10 or 15 years ago: effects like heavy shading or contouring, the Kabuki white face, false eyelashes. Mind you, Carol Channing or the extraordinary Dolly Parton can get away with things like this—that's the privilege of being 'somebody.' But the average woman signals that she's missed a fashion message when she continues to make up like that."

The magic of makeup: "Makeup is a marvelous lie. It makes our lashes longer, our lips more delicious, our eyes deeper and more mysterious. Something rather magnificent happens as you beautify a woman. As her looks improve, her confidence and energy grow. She bears her head a little higher, her back a little straighter. Just think of how women walk as they leave a beauty salon, and you'll know what I mean."

Working with what you have: "I never fight with what I see. Shading a round face won't succeed in making the face thinner. And never, being Italian, will I shade a nose. Not only because I happen to like bigger noses, but because with shading my client won't be able to blow her nose! And I won't give her a further inferiority complex about her nose. I'd rather give her big eyes, and focus on them. If she really hates her nose, I tell her to save 10 dollars a week, and go to have it chopped."

The eyes: "The best way to show off a beautiful gem is to frame it, mount it, show it off. The same is true for the eyes—they're the gems of the face. A little shadow makes the eyes look deeper. The color should complement, not match, the eye—matching is unimaginative. And don't let what you're wearing influence your choice of colors—that has little to do with your face. Except when you're wearing red, white, or black. Then watch out for these pitfalls: With red, your face must be bright enough. With black, you must wear enough makeup. And white calls for a light touch, not a strong makeup statement." *(Continued on page 125)*

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The greatest gift

You are right to be suspicious of self-help health books—but you should know that some really *do* help

By Gael MacDonald Wood

With today's growing awareness of the importance of fitness, a health-conscious public is reaching out for books and magazines on the subject as fast as they roll off the presses. Which is all to the good when the books are well written, medically valid, and truly educational. Unfortunately, just the opposite is true for a large number of these books, which have been hyped up for the quick-sale market.

Which books should you choose, let alone entrust your health and well-being to? In an effort to help readers separate the wheat from the chaff and avoid the false promises and pseudo-psychology being presented to the public, Gerald M. Rosen Ph.D., chairman of the American Psychological Association Task Force on Self-Help Therapies, suggests in *Contemporary Psychology* some criteria for evaluating a self-help book:

1. The authors must be qualified either because they have conducted careful research or are thoroughly versed in the subject (that eliminates many a best-selling diet book written by a non-nutritionist and offering a basically unbalanced regimen).

2. Advice must be based on sound scientific study rather than on hunch or nonsense (again those diet books come to mind).

3. The book must include evidence of the program's effectiveness, not simply the author's opinion that something works.

4. The book must not offer what it cannot deliver (there go promises like being fat-free forever, eternal love, perfect sex everytime, etc.).

5. The book must warn you clearly when you *should not* participate in a proposed program.

6. The advice should be part of a systematic program, not just a vague pep talk (such as get off your behind, take control of your life, and so on).

7. You should be told how to evaluate your progress.

In the spirit of the season as well as in an effort to show you that there are still plenty of good health books out there that meet all these criteria, House & Garden offers the following titles for your Christmas contemplation.

The American Medical Association Family Medical Guide (Random House, $29.95): A veritable GP of a health book that will benefit your entire family. This is a tome so complete that you will wonder how you got along without it. Backed by the full authority of the A.M.A., it provides detailed guidance on self-diagnosis and treatment, covering everything from symptoms and first aid to how to go about finding the best hospital and doctor for your particular medical problem. Included are detailed questionnaires designed to help you evaluate your overall physical and mental state as well as advice on diet, exercise, and prevention of serious illness. A special section on caring for the sick discusses the American system of health care, from doctors, nursing homes, and medical care organizations to how to care for the elderly, with a list of what to do in case of accident or medical emergency. A medical must—no home should be without it.

Listen to Your Body by Niels Lauersen M.D. (Fireside, $9.95): Provides sensitive, up-to-date answers to all those complicated, intimate health questions that women have been too afraid or too embarrassed to ask their gynecologists. Despite the landslide of information available on sex, contraception, and venereal disease, many women today are still troubled and confused by doubts and fears that they hesitate to discuss.

In this, his second popular book on gynecology, Dr. Lauersen dispels many

Continued on page 104



Decorating with Mexican furniture... adding color to the desert... living on top of MOMA

By Elaine Louie

To go with the well-established overscaled, overstuffed look on the West Coast is a new trend in furniture, according to designers **Ron Wilson and Waldo Fernandez: crude, massive, rectilinear**—either **Mexican antiques or Mexican-inspired.** Designers are interested in the **furniture of the 17th century,** with its naturally bleached, rough-hewn quality. **Michael Taylor** uses **antique trestle tables** and **jail doors.** Ron Wilson works with Fernandez, who fabricates furniture inspired by the 17th century, especially **large wood tables made from beams** that are 3 to 4 inches thick and 14 inches wide—**Barbra Streisand has two.** The **wood is distressed and sometimes bleached,** lest the tables look too new. **Good accessories** to place on these Mexican-inspired tables are **roughly woven fabrics** and **stone objects—water trough planters, large pottery bowls.**

In Saudi Arabia one finds everywhere that **people straddle the old and the new.** For example, the Saudi women continue to keep their faces covered, while other **Saudi eyes yearn for modernity,** especially when it comes to technology. **In Riyadh, Joseph Lembo and Laura Bohn** have designed **Jarir Bookstores** One and Two, which **sell some books but mainly office furniture** and technology. "The desert is a bland environment," says Lembo, "so in the **first building we washed the façade with different colored lights.** The façade **could be pink** or it **could be fuchsia.**" For the **second store, color is an even stronger element.** Inside, **structural columns delineate different areas.** In the first section, where **furniture includes Eileen Gray's lounge chair** with a **quilted leather** seat and **lacquer finished frame, columns are midnight blue and fuchsia.** In the **second area,** which **sells books and IBM computers,** there are **six columns**—two are **lipstick red,** two are **turquoise,** and two **bright yellow.** Carpets are charcoal gray, the ceiling pale turquoise. The **granite sidewalk** will be **bathed in cobalt blue,** and the all-male **staff will wear gray trousers, white shirts, and striped silk ties.** Because Saudis like to squat, Lembo and Bohn display **newspapers and periodicals 12 inches off the floor.** They also designed a **dining table** that is only **18 inches high.**

Bruce Gregga is Maria Tallchief Paschen's decorator of record. For the director of the Chicago Ballet and her husband, **Henry Paschen, he has done a penthouse** in Chicago, a Highland Park, Illinois, **country cottage,** and a Naples, Florida, **condo—the most recent project.** The **overall scheme is biscuit**—in **floor tiles** and **fabrics,** mixed **with white** or **other pale colors.** The **master bedroom is beige and white,** a **second bedroom is beige with blue,** and the third bedroom, which is for male guests, **is beige with gray plaid.** The fabrics are **batiks** or nondescript **small-figured designs.** Furniture is a mix of **Chinese natural wood chairs, Bielecky rattan** furniture, **American antique pine,** and **English bamboo armoires.** The overall effect is soft and soothing.

Perched **on top of the Museum of Modern Art** in New York City is the **Museum Tower,** a luxury condominium whose **developers asked three design firms to decorate three apartments.** With prices ranging from $400,000 to $4 million for an unfurnished space, the developers want to make sure that a **potential buyer can visualize his or her pied-à-terre.** The one-bedroom **apartment by Bray-Schaible is a white-on-white.** Upholstered **chairs,** lacquered wood **tables,** quilted **banquettes,** and padded **wainscoting are all vanilla**—whatever the material, including chintz, Formica, wood, and luggage nylon. The effect is modern, airy, spacious. **McMillen's apartment is basically palest gray,** the color seen in the **velvet sofa gray and beige carpet, butter yellow and gray canopy** for the bed. **Furnishings are eclectic,** with a **mix of Oriental chests, brass-edged dining chairs upholstered in honey satin, and antique chairs.** Carpets range from durries to a leopard print. **Parish-Hadley's space is traditional,** with **balloon shades, Oriental screens,** and an **ikat-draped round occasional table.** The hallway that leads to the master bedroom is papered in a **blue-and-white floral garland,** and this same pattern appears in a fabric covering the easy chair, ottoman, and bed. As does the Museum of Modern Art itself, then, the Museum Tower should have something for every taste. □



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Edited by Diane Welebit

House for a melancholy empress

The wistful, romantic Hermesvilla in Vienna is perhaps the best reflection of the well-known disturbed relationship between Emperor Franz Joseph and his elusive and adored Empress, Elizabeth. Nonetheless, Elizabeth's private country house has until recently been unexplored.

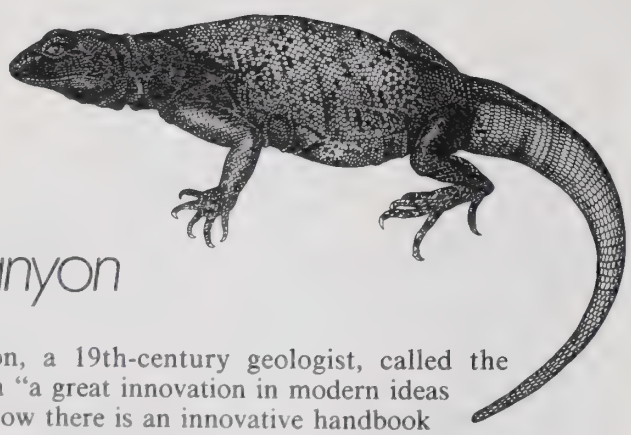
In an effort to offer Elizabeth an escape from the constraints of court life at Schoenbrunn, the Imperial palace where she felt ill at ease, Franz Joseph commissioned his favorite architect, Carl von Hasenauer, to construct this hunting lodge in the baroque style he preferred. Begun in 1883, it was finished and decorated by 1886. Franz Joseph was immensely satisfied with the finished villa. He gave the deed to the Hermesvilla to Elizabeth and visited as her guest.



The Hermesvilla, Empress Elizabeth's retreat from Viennese court life

The villa is set in formal grounds that are now part of the Lainzer Tiergarten, a park on the outskirts of Vienna. A statue of Hermes stands in front of the villa. Two wings, asymmetrical and architecturally divergent, are connected by an octagonal central structure. One wing is supposed to express the personality of the Emperor, the other that of the Empress.

In separate apartments the Emperor and Empress lived, for the most part, their own strange lives. Elizabeth's bedroom is dominated by a painted statue of "Melancholia," which—looking like something between a tomb sculpture and a waxworks figure—conveys an oppressive *(Continued on page 130)*



Inside the Grand Canyon

Clarence Dutton, a 19th-century geologist, called the Grand Canyon "a great innovation in modern ideas of scenery." Now there is an innovative handbook on this unique national treasure, *A Field Guide to the Grand Canyon* by Stephen Whitney (William Morrow, $12.50). The book includes a history of the canyon's human inhabitants, from ancient Indians to the more recent geologists, landscape painters, prospectors, and hermits attracted to its almost incomprehensible beauty. Other, nonhuman, inhabitants are described as well—scorpions, roadrunners, purple bladderpods, lizards, and kissing bugs, who suck the blood of their victims. Whitney also gives detailed information on trails, camping sites, hazards, and what to do about rattlesnake bites. And finally, along with a geological history comes a very interesting prediction: "A broad valley will probably replace the Grand Canyon in another few million years."

Sailing to Antarctica

There is nothing like Antarctica on a sunny day," observes Captain Hasse Nilsson, who should know—his ship, the *Lindblad Explorer,* sails along the Antarctic coast three times a year. The scenery includes seals, penguins, whales, volcanoes, and icebergs, and experts are on board to illuminate what you see. The ship calls at penguin rookeries, scientific research stations, good fossil-hunting grounds, and spots where the water is warm enough to swim in. The three cruises, each with a different itinerary, are planned for December and January—midsummer in the Southern Hemisphere. *More information:* Salén Lindblad Cruising, 133 East 55th St., New York, N.Y. 10022.

Offbeat stops in Paris

An American in Paris recently found two fine places to visit in the city, and they are as different as night and day:

Académie de la Bière, 88 bis Boulevard Port Royal, must be, as the menu says, "unique en France." In this little bistro you can sample 99 bottles of beer and still have plenty more to try—over 130 kinds of beer from 19 countries. Each bottle of beer is served with its own distinctive glass with logo—from elaborate hour-glass-shaped tumblers to ample brandy snifters to plain highball glasses.

Even to a beer aficionado the brews at Académie de la Bière are wonderfully strange. In a grand, clannish glass there is Douglas from Scotland, dark, strong, but not bitter; from Belgium comes Duvel (at least three times as many Belgian beers appear on the menu as any other kind), a "blonde" beer that is nonetheless darker than most American types; Poland sends Krakus, a good plain beer with a plain short glass. No American beer was on the menu when we visited, but Canada was represented by Carling. From England, along with Watney's and Guinness (apparently much loved by the Parisians), are beers and ales with names like Double Diamond, Stout Barmy, John Courage, and Thomas Hardy's; Czechoslovakia makes Budvar, closest in taste to a New World beer; and New Zealand offers Leopard, as interesting as its name but less ferocious. The most imposing drink on the list is the slightly warm, pink, thick draft potion called Mort Subit—Sudden Death—served in a huge glass and finished only by those with strong stomachs. All the beers are well accompanied by the good basic French food—moules marinieres, omelette nature, tarte a l'oignon, and more. Telephone in Paris: 354-6665.

A more sober stop, Artisanant Monastique is a shop at 68 bis Avenue Denfert-Rochereau that sells all kinds of wares made by nuns in convents all over France. The nuns who run the shop will happily show you through its several rooms, displaying lace nightgowns and other lingerie, bed and table linens, hand-painted and hand-thrown pottery, and all kinds of toys and clothes for babies and children. The most beautiful of these are carefully smocked little girls' dresses. The nuns also make stuffed animals, but they look a little *too* handmade. In the front of the shop, homemade cookies, jams, and jellies are for sale. Tel. in Paris: 633-2950.

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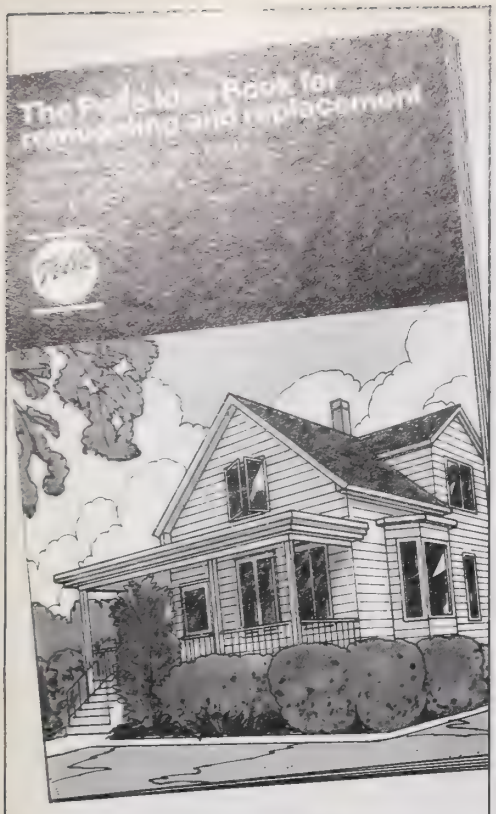
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ANTIQUES Q&A

QUESTIONS & ANSWERS
BY LOUISE ADE BOGER



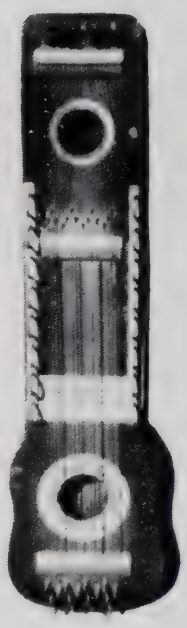
CORNER CHAIR

What can you tell me about my corner chair? Does the deep skirt indicate that it was intended for a bedroom? —*N.L., Ronkonkoma, N.Y.*

Yes, the deep valanced skirt concealed the chamber pot. However, seats of the "slip-in" variety are customary for all corner chairs. Your Queen Anne–style commode chair with solid splats and cabriole legs terminating in club feet was probably made in Pennsylvania about 1740–1750.

AMERICAN UKELIN

What can you tell me about the background of my ukelin? The inscription reads "Price $35/Ukelin/Distributed exclusively by the Manufacturers Advertising Co., 93 Ferry St., Jersey City, N.J." —*P.W., San Francisco, Calif.*



Oscar Schmidt, International, Inc., a New Jersey–based company established in 1897, is the exclusive American manufacturer of autoharps, zithers, psalteries, and ukelins. Recently it became a division of Fretted Industries, Northbrook, Ill., where it is now located. Between the early 1900s and 1963, Schmidt manufactured about four different ukelin models. The ukelin reached the peak of its popularity in the 1920s. It is played on the lap by plucking zither-type strings with the right hand and simultaneously bowing an entirely different set of strings with the left hand. The strings played with the bow are located so that the bow travels between several loops of metal. The sound produced is like a combination of violin and autoharp or zither.

8-DAY CLOCK



The label on my old clock reads: "Richard Ward, Salem-Bridge, Conn." Can you tell me anything about Richard Ward? —*D.C., Richmond, Va.*

Richard Ward (1787–1851) began working before 1829. He made wooden clocks until 1832 when his factory burned. He built a new building and associated himself with Sylvester Clark, a brass clockmaker. When Clark retired about 1835, Ward made clocks with his own label until retiring about 1844. Yours probably dates in the 1835–1844 period. These clocks usually have 8-day brass time and strike movements of very good quality.

CONDIMENT SERVER



From the mark, can you identify my unusual server? I think it's pewter. I am also curious about who Walter Green is.
—J.B., Canoga Park, Calif.

According to the diamond-shaped registration device, the manufacturer of your metal condiment server registered the form at the English Patent Office on September 23, 1871. Your server, comprising a mustard pot, pepper caster, and open salt dish, was made in 1871 or shortly thereafter. The metal may be Britannia ware, which is not unlike pewter. Walter Green is probably the owner's name.

CONNECTICUT SILVER

Using the mark that I've drawn roughly for you, can you tell me who made my silver setting and about when it was made? What does the letter "B" in the mark signify?
—N.M., Boulder, Colo.



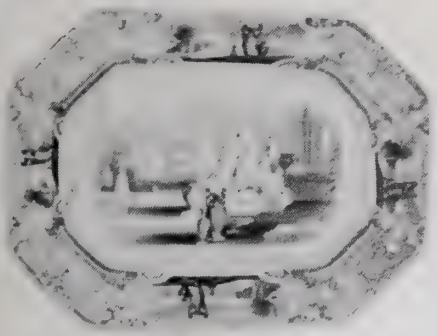


The knight in helmet is the sterling silver mark used by Simpson, Hall, Miller & Co., Wallingford, Conn., who, in 1898, became one of the original companies of International Silver. Your pattern, Westminster, was manufactured and introduced by Simpson, Hall, Miller & Co., in 1915. At this time, a few of the constantly used pieces in some sterling patterns were made in more than one weight. For example, teaspoons were made in three weights: (A) regular, (B) medium, and (C) heavy.



STAFFORDSHIRE PLATTER

Is it possible to identify the maker of my platter and tell me about its pattern?
—K.J., Arizona City, Ariz.



The English Staffordshire potter, Thomas Goodfellow, made your platter at his Phoenix Works, Tunstall, 1828–1859. The pattern name, Colonna, probably honors a noble Roman family whose pedigree begins about 1100. The Colonna palace, one of the oldest and finest in Rome, was begun in 1430 by Pope Martin V (Colonna, 1417–1431) and contains a valuable picture and sculpture gallery.

Important notice

This is the final column in House & Garden's Antiques: Questions & Answers *series by Louise Ade Boger. We will no longer be able to answer inquiries from readers about their personally owned antiques.*

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Why buy bonds?

The new compound-interest municipals return a high yield—and it's tax free

By Paul Gross

The financial community is clearly yielding to the growing interest in fixed-income securities. Over the past year or so, the once-stodgy fixed-income security has taken on a whole new look. Some of these new deals give you the best of both worlds—they let you lock-in high interest rates, without subjecting you to the kind of risks you'd face with a regular bond. Others give high yields as well as much greater liquidity than you could get with a conventional bank deposit.

Consider compound-interest municipals, sometimes called municipal multipliers. These bonds guarantee a high, tax-free compound rate of return. Unlike a regular bond that pays interest semiannually, these pay interest and principal at maturity only.

Compound interest municipals are somewhat similar to zero coupon bonds. A zero gets its name from the fact that it doesn't make scheduled interest payments (say, every six months) the way a regular bond does. You get zero interest while holding the bond. Instead of paying you interest on a regular basis, a zero is issued at a substantial discount from its face value. A zero with a face value of $1,000, for instance, might be issued at a price of $300. When the zero reaches maturity, say 10 years from now, you would collect the full face value of $1,000. The difference between the discounted price you paid for a bond and its face value is, in effect, your interest.

Instead of your receiving a check every six months, the interest will be put to work and compounded automatically. That means you don't have to worry about reinvesting the interest from the bond, as you would with a regular bond. And since these are municipals, there's no tax on the interest.

Compound interest municipals are somewhat like a zero in that you don't receive a regular interest payment. However, unlike a zero, some of these new bonds are issued at their full face value—rather than at a steep discount. Hence the new bonds could become a savvy alternative to single-premium deferred annuities (SPDAs), which probably will not be as appealing as they once were. The IRS recently ruled that a portion of the interest earned by an annuity could no longer be deducted by an insurance company as an increase in reserves. What all that boils down to is that insurance companies may lower the yields earned by their annuities. If that does happen, these new bonds will look even better by comparison.

The new compound-interest bonds, sold in denominations of $1,000, have a variety of maturity dates. The further out you go in maturity, the greater the "multiplier" will be.

Consider the compound-interest bonds issued by the state of Washington. The table below spells out the way compounding works:

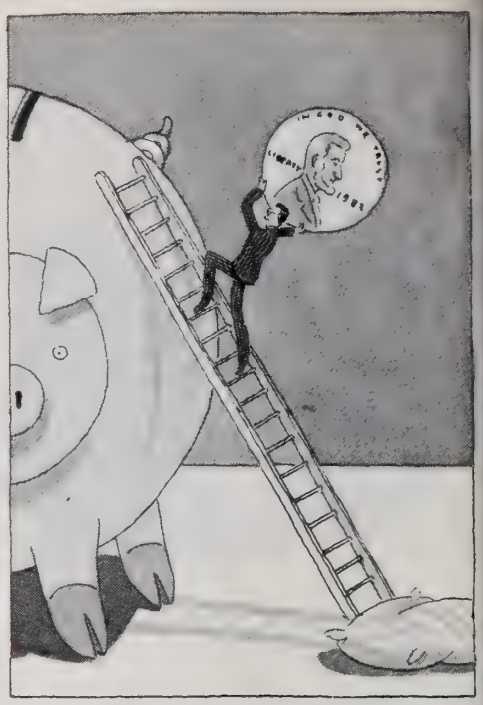
Maturity	Coupon Equivalent	Tax Exempt Multiplier
1997	12%	5.47
1998	11.90	6.36
1999	11.80	7.02
2000	11.60	7.61
2001	11.40	8.22
2002	11.20	8.84

If you bought $10,000 worth of the bonds maturing in 1997, they would be worth $54,700 when they matured. And all of it is tax-free. If you hung on to the bonds until 1999, you would receive $70,200.

Thanks to the benefit of compounding, these bonds could be a splendid device to fund certain types of needs, such as your children's education or your retirement.

While the new bonds probably will yield more than a single-premium deferred annuity could on an after-tax basis, they are not as risk-free as an SPDA. If interest rates rise substantially and you have to sell before maturity, you will get less than you bargained for. (Bond prices move in the opposite direction of interest rates.) By contrast, there is no market risk with an SPDA. However, there may be a penalty if you withdraw your money prematurely.

A deep-discount compound-interest municipal bond, which is really a variation of a zero coupon bond, offers a mouth-watering payoff. For example: If you put $21,250 into a AA-rated bond issued at a deep-discount by Olathe, Kansas, you'd get 47 times your investment when the bond matured in 2014. That works out to almost $1 million tax-free in 32 years.



Extendible notes

You can now lock in a bond's high interest rates, without having to worry about an interest rate risk, thanks to extendible notes—another Wall Street innovation. If interest rates rise after you buy these notes, you have a shot at bailing out of the bond without a loss.

Background: A bond's price will normally fall if long-term interest rates rise. However, these notes have what amounts to a put feature. Every year or so, depending on the note, you will have the option of redeeming your note at 100 percent of its principal amount plus the accrued interest. Note, however, that the company will also adjust the interest rate paid by the notes according to a pre-determined formula. There's a variety of adjustment formulas. Here are a few to give you an idea of how these new bonds work.

Associates Corp. of North America recently came out with a one-year extendible senior note that will mature in August 1987. (They can't be "called"—redeemed at the option of the company—for four years.) The note works like a floating-rate note with a put feature. The Associates note will carry a yield of 14⅞ percent until August 1, 1983. Then, and each following August, the yield paid by these notes will be adjusted to equal 103 percent of the effective interest rate on a one-year Treasury issued at that time. If you don't like the new yield, you can redeem your notes each August 1.

Caterpillar Tractor 14¾ percent three-year extendible notes mature in 1997. The notes, which are noncallable for six years, can be redeemed in three

Continued on page 104



Reach out and touch someone.

Bell System

Don't be afraid to grow orchids!

There are many glorious varieties of orchids that can be grown with a minimum of difficulty

By Richard Langer

There are close to 25,000 species of orchids and probably even more hybrids to choose from, and they offer blooms for every season. Even a limited display of a dozen plants can keep you constantly supplied with flowers—not only strikingly divergent in color and form, but enduring as well. With the exception of a few orchids that flash their petals open and die within a day or two, most will keep their blooms fresh for weeks or even months. Under greenhouse conditions—even those of a small window-sill greenhouse—*Phalaenopsis* orchids, for instance, have been known to keep their dancing spikes in color up to five months.

There are bright, bold, showy orchids that rival the most startling colored tropical birds, and minute orchids whose visual power comes from the overwhelming quantity of blooms on every spike. Fragrant orchids and elegantly simple ones compete with incredibly intricate varieties for the grower's attention.

With all these attributes, orchids still are grown by very few people for two reasons—they are expensive, and they are unusually difficult to grow, or so the common perception would have it. Neither holds true.

Orchids once were indeed for the conservatories of dukes and earls, but today there are many glorious specimens available for less than the price of a good restaurant dinner. And if you have the patience to nurture seedlings into maturity over the years, you're speaking of only a dollar or two apiece—plus an immense sense of accomplishment.

As to the difficulty of growing orchids—true, there are some temperamental species. But there are also hosts of specimens requiring no more care than your average house plant. There are occasional problems, but none insurmountable.

Your first consideration in growing orchids is the matter of temperature.



The popular oncidium orchid bears many flowers

While it's true that the greatest number of species fall in the tropical category, the plants are dispersed over almost all the world's regions, from the Australian deserts to the mountains of South America and the Indian subcontinent.

Because of the broadly diversified climatic conditions of their native habitats, orchids are usually broken down into three groups by their temperature preference. The cool group likes nighttime temperatures in the 50°–55° range and includes the spectacular *Cymbidium* as well as the love-it-or-leave-it plain-green-leaved *Paphiopedilum* (the mottled-leaved species require warm growing conditions). *Paphiopedilum* blooms, with their pouchlike lip, look rather less like the sterotyped orchid than most. Because of this and other aesthetic reasons, orchid growers seem divided over this genus. Some simply won't have it at all; others consider it the most striking of all the orchids. Both groups, however, agree that the plants are easy to grow and the flowers are most enduring.

Orchids in the intermediate group require nighttime temperatures of 55° to 60°. Besides the standard-bearing *Cattleya,* this group includes *Epidendrum, Laelia, Oncidium, Dendrobium,* the mottle-leaved *Paphiopedilum,* and a large percentage of the so-called botanicals.

Most of the botanicals, less common than the native species, produce far smaller and less spectacular flowers than do the supersized modern hybrids—which is not to say that the botanicals are all plain Janes. Far from it. This is also where the truly unusual orchids are to be found—the *Catasetum,* for instance, which attracts male bees by means of a strong, sweet musky fragrance.

The last classification of orchids by temperature requirement is the warm group. These most tropical of tropical orchids are unhappy with night temperatures any lower than 60° and quite happy with dark hours as warm as 70°. *Phalaenopsis* is probably the easiest to grow in the house. If you have a greenhouse, the horizon expands considerably, to include the *Vanda* and the *Cychnoches.*

Cychnoches prefers to grow in a hanging basket, its firm but pendulous flowers cascading down, which brings up another variable—some orchids, actually the majority of those grown as house plants, are epiphytic, or air plants. That is, their natural preference is to grow above ground, their aerial roots clinging to the nooks and crannies of tree branches and trunk cavities

Karen Lee Grant

in their dense jungle habitat. Other orchids are terrestrial, their roots properly below ground. This doesn't mean that if you choose to grow epiphytic orchids you must supply them with a whole ancillary jungle. But it does mean that you will have to be more selective about your potting medium and your pots than in the case of your other house plants.

Without going into the pros and cons of moss, chips, bark, osmunda, or any other potting medium for epiphytic orchids, remember that you can't grow terrestrial orchids in an epiphytic mix, or vice versa. A basic rule of thumb is simply to repot an orchid in the same medium in which it grew before. Once you become hooked on orchids, you'll no doubt become a partisan of one medium, but as a beginner, you'll probably be more concerned with keeping your first orchids happy and blooming. Besides growing them at the right temperature, this entails keeping the plants exposed to proper light conditions. If the light is too strong for the plant you are growing, the leaves will begin to acquire a lighter shade of green, and, in some cases, may even become yellow. This means chlorophyll is being destroyed more quickly than it can be replaced, so plants can't manufacture as much food and become weakened. Reduce the light to improve growth.

At the other end of the spectrum, leaves that begin to darken noticeably give warning of inadequate light. Light-deprived leaves are also usually softer and prone to physical injury as well as disease.

A final basic consideration is fertilizer. More than most house plants, orchids require a regular and complete fertilization schedule. Given this basic care, your orchids will reward you with more color, grace, and fragrance than you thought possible from house plants.

If you are thinking of growing orchids, you might consider giving yourself a Christmas present of a membership in the American Orchid Society, 84 Sherman St., Cambridge, Mass. 02140. The $20-a-year fee entitles you to the Society's monthly bulletin, which contains informative articles, tempting color photographs, and ads for more unusual orchids than anyone could ever hope to grow.

There are also several informative books for quiet winter evening reading, among which I would include a basic beginner's three: *Home Orchid Growing* (3rd edition), by Rebecca Tyson Northern (Van Nostrand Reinhold); *Orchid Flowers: Their Pollination and Evolution*, by L. van de Pijl and Calaway H. Dodson (University of Miami Press); and *Orchid Care*, by Walter Richter (Van Nostrand Reinhold). □

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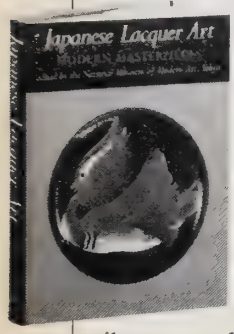
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wherein to catch the fancy of those with special interests or to create a passionate new enthusiasm



By Jerome H. Denner



Fewer of the so-called coffee-table books—full of gorgeous photographs or art, big in format, elegant in layout, high in price—are around this year, but one of the handsomest is **Japanese Lacquer Art** (Weatherhill/Tankosha, $150). The reproductions are meticulous, the color vibrant, and the objects themselves so truly beautiful you don't have to be an Orientalist to appreciate them. Complete with a section illustrating the lacquerwork process.

If there's an art-buff-who's-a-nostalgia-buff-who's-a-magazine-buff on your "impossible" list, you've got it made. **Great Magazine Covers of the World** (Abbeville, $65) by Patricia Frantz Kery surveys an international selection of more than 500 covers, many by renowned artists, representing 200 magazines from the late 1800s to the present.

A lovely book with many important but not overfamiliar works, **Watercolors and Drawings of the French Impressionists** (Abrams, $60) by Horst Keller includes artists such as Degas, Monet, Renoir, and many more (some not generally considered Impressionists), along with brief biographies.

A stunning, large-format collection of nature photographs by Hiroshi Hamaya, **Landscapes** (Abrams, $125) depicts mountains, lakes, valleys, forests—and they never looked more awesome or more spectacular.

Virtually every important personage of the day was photographed for *Vanity Fair* by outstanding photographers—Steichen, Sheeler, Beaton. A collection of over 200 of these celebrity portraits appears in **Vanity Fair—Photographs of an Era 1914–1936** (Clarkson Potter, $35), edited by Diana Edkins.

Rockwell Kent (Knopf, $60), edited by Fridolf Johnson, is a beautifully made anthology bringing together for the first time the best drawings, engravings, designs, paintings, and autobiographical writings of this controversial 20th-century American artist.

The Orthodox Church of Russia (Vendome Press, $65), with photographs by Fred Meyer, details the ceremonies, architecture, icons and frescoes, celebrants and worshipers—with text by prelates and scholars.

The Palace Museum Peking (Abrams, $65) by Wan-Go Weng and Yang Boda provides a ravishing view of the Forbidden City (its palaces, interiors, gardens, courtyards) and its magnificent treasures (art, ceramics, jewelry, bronzes, much more), a good deal of it unfamiliar and all fascinating.

A trio of unusual art books to delight the aesthete: **Picturesque Ideas on the Flight Into Egypt** (Braziller, $20). The Christmas story in 27 etchings by Giovanni Domenico Tiepolo. . . . **Street Murals** (Knopf, $20; $11.95 paperback) by Volker Barthelmeh. A book of wall paintings on buildings in the U.S. and Europe—imaginative, humorous, provocative, unexpected. . . . **Brassaï: The Artists of My Life** (Viking, $45). Photographs of 20th-century artists, their studios, their milieus, plus Brassai's recollections of his encounters with them.



Extraordinary trompe l'oeil "Street Mural" in South Carolina

Never too many cookbooks

Jean Anderson Cooks (Morrow, $19.95) is a great gift for the beginner, since much of it is given over to instruction on how to buy meat, fish, fruit, vegetables; how to store them; the techniques for precooking preparation; cooking methods. The second part is composed of a selection of Anderson's favorite recipes.

Cooking with Lydie Marshall (Knopf, $17.95) is in the form of 22 lessons by the well-known cooking teacher, going from easy to complex. Each lesson has a menu and recipes. Line drawings explain complicated techniques.

If you've practiced the basic elements of French cooking, you're ready for **The Great Book of French Cuisine** (Vendome Press, $40) by Henri-Paul Pellaprat, master chef of France's Cordon Bleu Cooking School. Over 2,000 recipes from bourgeoise to haute cuisine, plus suggestions for entertaining and a discussion of wines.

The Dim Sum Book (Crown, $14.95) by Eileen Yin-Fei Lo tells how to prepare the succulent filled dumplings so popular in Chinese teahouses. Extensive discussion of techniques and explicit drawings make the recipes reasonably easy. . . . In **Classic Chinese Cuisine** (Houghton Mifflin, $19.95), Nina Simonds presents familiar and not-so-familiar specialties (have you ever eaten something called Ants on a Tree?) from throughout China. . . . **Good Food from a Japanese Temple** (Kodansha, $16.95) by Soei Yoneda, abbess of Sankō-in Temple, presents over 200 offbeat, interesting dishes from the vegetarian cuisine enjoyed by monks and nuns in Buddhist temples.

Crumpets and Scones (St. Martin's Press, $10.95) by Iris Ihde Frey covers teatime fare with 11 varied menus and 100 recipes for scones, seedcakes, hot cross buns, tartlets, and other mouthwatering accompaniments to the great afternoon refresher.

John Clancy's Christmas Cookbook (Hearst Books, $17.50) contains recipes for traditional holiday foods from around the world, and some not so usual. He gives recipes not only to make your own holiday table festive, but also to prepare and give as extra-personal gifts.

If you want a book for someone who entertains a lot, **Foodstyle** (Crown, $19.95) by Molly Siple and Irene Sax could be just the thing. The subtitle sums it up: "The art of presenting food beautifully." No recipes—just how to cut fruits, vegetables, meats, and arrange and garnish them to make each

Continued on page 102

Prices are publishers' suggested retail prices. All books available through your local bookstores

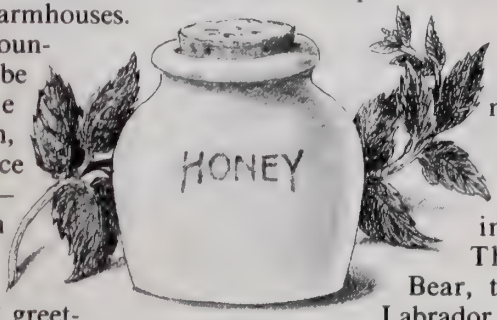
COUNTRY VIEWS

"On a small quiet road in remote Vermont there is indeed a land of milk and honey"

By Dee Hardie

Last December, we found a buttercup in the snow—Diana and Todd's small yellow farmhouse in Vermont, completely surrounded by the white of winter. And on the drive north, we saw other winter gifts—children's cut-out Christmas trees pasted on the windows of old brick schoolhouses, big wreaths with red bows on the doors of white farmhouses.

Even the cross-country trails seemed to be celebrating. The trees—maple, birch, hemlock, and spruce marking the trails—were tied with bright red ribbons. And when we arrived, our son Todd greeted us in *his* bold ribbons, his red suspenders, and our daughter-in-law Diana had carved a heart on the flaky crust of the blueberry pie. It was like going back a hundred years when Christmas was homemade.



Diana cooks that way, too. The pie, as well as the curried rice with raisins, string beans from the garden, and the leg of lamb covered with a honey mint sauce—the menu of our first dinner—were all cooked on a wood stove. This grandmotherly looking centerpiece in the kitchen also heats the entire house the entire winter for $200, or in Vermont vernacular, three cords of wood. There's a lot to be said for rural ways in these modern times!

Then there's Todd and Diana's wonderful country currency—their own honey, the bees' "noble work," as Todd likes to say. While they can't use it to pay their taxes as was done in ancient times, their honey flows in many directions. The first night we were there, Todd and Tom walked to the neighbor's dairy barn and came back with gallons of fresh milk. The dairy farmer, in turn, receives all the honey his family needs. On a small quiet road in remote Vermont, there is indeed a land of milk and honey.

Honey is also their corner drugstore. For a quick cough syrup, they mix a teaspoon of honey with a teaspoon of lemon juice. They brush cuts, burns, or bruises with a tincture of propolis, a resin bees collect from trees. And every day Todd and Diana take a teaspoon of pollen—energy food. It must work, as they are winter strong.

In the summers, we've enjoyed helping Diana and Todd with their bees and honey, but we've always looked forward to skiing with them in the winter. This year, we were able to do both. And while Amor, the Roman god of love, dipped his arrows in honey, we dipped our skis in snow and our fingers in honey.

We put labels on honey jars, weighed packets of pollen, were fed on Diana's honeyed meals—honey on chicken, with scalloped tomatoes, even garden beets in a honey sauce. Then with Willow Bear, their young frisky Labrador, we went out into the endless fields of snow.

This was our first attempt on snowshoes. It must have been my daily ration of pollen, because even I was able to climb Minister Hill, so-called because New England churches often owned land, receiving revenue from timber. From the highest ledge, you look over northern Vermont in winter, a white-on-white that Utrillo would have enjoyed painting. Sometimes on a clear day you can even see Montreal.

Another day, in waist-high snow, Diana and I went cross-country skiing. A naturalist, she pointed out the pink-tinge of the winter white birch, and as a pal, she took me on the easiest trails. As her cheeks became rosier, my knees became weaker. But I savored every day of our visit. Todd says flowers give life to bees, and that the bees collectively fly 24,000 miles, visit three to nine million flowers to make only one pound of honey. All we have to do is drive from Maryland to Vermont!

■ DIANA'S HONEY MINT SAUCE

You can use this sauce to baste lamb while it's cooking, or serve with the meat at the table.

1 tablespoon vinegar
½ cup water
1 cup honey
¼ cup chopped mint

Heat the vinegar and water. Add the honey and stir well. Then add the chopped mint. Cook slowly for 5 minutes. □



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...KINGS	TAR mg./cig.	NICOTINE mg./cig.
Kent	12	1.0
Winston Lights	11	0.9
Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2

...100's	TAR mg./cig.	NICOTINE mg./cig.
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT

Carlton Kings	**Less than 0.5**	**0.1**	
Carlton Menthol	**Less than 0.5**	**0.1**	
			Carlton Box 100's Less than 0.5 0.1

Box—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nicotine.

Carlton is lowest.

U.S. Government laboratory tests confirm no cigarette lower in tar than Carlton.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '81.

Dear Readers,

House & Garden will become a new magazine in January 1983. For over 80 years,House & Garden has published the best of the changing ways in which people have lived with style and pleasure. In our, and the magazine's,lifetime, the possibilities for an abundant life have grown in an extraordinary fashion. To better reflect the quality and diversity of these times, we have been rethinking House & Garden's role as a creative force in our houses and lives.

House & Garden will continue its commitment to publishing the best in decoration and design, houses and gardens, architecture and the arts. But it will do so in a way that will not only look different, and read differently, but actually feel different as well. Beginning in January, House & Garden will be published on new, high-quality paper. The cover of the magazine has been redesigned with a new logo chosen to serve as a strong link to the tradition of House & Garden. We are expanding our editorial content, more than doubling the number of pages per issue, to be better able to share with you the rare and the wondrous, the exquisite and the undreamed-of.

For the editors of a magazine devoted to the art of living well, it is good to live and work in a decade marked by a quest for quality and the desire for participation in the life of the mind and the senses. As you can imagine, we look forward to the new year with more than the usual sense of excitement and anticipation. It is going to be the year that House & Garden becomes more beautiful, more surprising, more human, more enjoyable than it has ever been before. We hope you will enjoy the new House & Garden and be, as we are, inspired by it.

Sincerely,

Louis Oliver Gropp

Editor-in-Chief

A VERY PERSONAL CHRISTMAS

One of the treats of Christmas visiting is reading character in the rites and decorations people choose: the romantic who flips off the switches and lights her carol-sing with candles; the urbane bachelor who suggests black-tie and instead of a tree uses silver mercury-glass ornaments heaped up like cannonballs on platters; the country-girl-at-heart who nests realistic feathery birds on her living, plantable tree. In this issue, we show you the character of Christmas—people at home celebrating in their own cherished ways



The night before Christmas, in Clarendon, Vermont, Valorie, the youngest of four children of antiquarians Tony and Bonnie Costantino, rests after the annual paperdoll cutting.



Christmas is an irresistible temptation to interior designers, a chance to use —just for fun—the imagination and technical expertise that are their stock-in-trade. They relish a throw-away, pack-away project that they can live with themselves for a few happy weeks. Here we visit three designers in the country, where the broadest stages are waiting to be set

VERY PERSONAL CHRISTMAS

ALL THROUGH THE HOUSE



Joy and Robert K. Lewis's Christmas tree, above, mixes ornaments by their children, antiques, folk art, Mexican straw figures, new baubles. Right: Antique toys on mantel.







Our house is in a Long Island whaling llage, and we base our holiday decoration on a genre painting done nearby hen our cottage was new—in 1830. We decorate every room, incorporate ɔjects and traditions from our childhoods and our Southern mothers, and bring special sounds and smells, too. We love every holiday but Christmas is our vorite—the most satisfying, lushest, fullest one of all"





THE ROBERT K. LEWISES were thrilled when they saw William Sidney Mount's Christmas painting *Rustic Dance After a Sleigh Ride.* From it comes the inspiration for their Christmas interiors with laurel festoons and sprigs of holly tucked behind the clock and around picture frames. In the warm and lively spirit of the painting, they also fill their house in Cold Spring Harbor, New York, with recorded 19th-century fiddle music and the smell of cider simmering on a back burner.

Pennsylvania German antique toys take over the mantelpiece for the holidays. The rooster (previous pages) is a squeak toy; the cows and the woolly sheep are papier maché and were once part of a Christmas "winter garden"—the display of animals and food the Pennsylvania Germans liked to place around a small holly bush on a tabletop.

Because the Lewises are so busy (Robert is an interior designer, Joy his office administrator) they don't do much cooking, although a frothy New Orleans eggnog is a house specialty. New York City's best food shops supply the couple with the excellent smoked meats, pâtés, cheeses, and sweets that regale the open-house guests who come every year. □ *Editor: Carolyn Sollis*

On the living-room tree, opposite, hang cranberry-red wooden beads, lithographed Santa Clauses in 19th-century style, Mexican straw ornaments, tiny white lights. Above: Dining-room corner is set up for dessert buffet on a small drop-leaf table from Maine. Antique pie safe retains original gray-blue paint. Below: In the parlor that faces the water, eggnog is served in an antique folded-rim egg jar. Primitive Queen Anne chair is a Long Island piece.

"Every year we find a new way to deck out our library. We always use natural greenery, and we keep it modest—as befits a hideaway"

SIMPLE, COZY & NEW

JOHN SALADINO has a lot of fun decorating, and never more than when he is planning a house-wide Christmas in the country. The greenery that he hangs against the paneling in the library—a 1690 wall installed when the 1929 Georgian Revival house was built—is never the same. Swags were holly the year before and this time are shaggy evergreen ropes strung bare above the cornice and wound around the regal purple satin to form the loops. For punctuation, huge bows are tied with straw trumpets.

This room is the center for John Saladino, his wife and colleague, Virginia, and their son, Graham, when they are in the country alone. On cold nights they bring supper into the library, close the door against hallway drafts, and visit by the fire. On Christmas Eve, they hang their stockings here.

The Saladino house is an exciting combination of Palladian grandeur and cottage coziness, and the holiday decorating changes as the space does. In the vast living room, they stand a 12-foot tree; in the pale-blue dining room they like cool bayberry arrangements; on the winding stair, Graham strings paper chains. And on all the windows, wreaths hang low, a visual treat whether the Saladinos are indoors or out. □ *Editor: Kaaren Parker Gray*



All the library furniture is American, including the 17th-century settle and the unusual primitive piece that is half corner chair, half Windsor. The paneling, [illegible] traces of original [illegible]



Peter Vitale



decorator John Saladino chooses a bronze green ribbon for his wreath



Other surprising colors for Christmas are the iridescent purple of satin bows and the pale pink of amaryllis





Christmas is the time of year to let yourself go, tie ribbons on everything, smother mince pies with whipped cream, stay up too late -- everything you don't do the rest of the year"

THE JOY OF OVERDOING

Ruby, glitter comes out for Christmas in snow-decked antique cupboard, above. A twining of pine and holly berry leaves with red stripe ribbon and ornaments to match, right, forms a cornice for the dining room, also brightens the stair rail.

Feliciano

GEORGINA FAIRHOLME, an interior designer from Britain who came here 10 years ago, loves working in New York but has another life as well, in Stonington, Connecticut. There she weekends, vacations, and enjoys a Christmas holiday of "blissful overdoing": a tree that reaches the ceiling of the cottage living room; tables laden with fragrant flowers—freesias, narcissus; the twinkle of dozens of candles; a special azalea-red taffeta skirt for the table; the richest foods . . . and whenever possible, more guests than chairs. □ *By Elaine Greene. Editor: Kaaren Parker Gray*







Abundant
Christmas wreaths and trees,
for every fancy,
in every style, trimmed with cheer
and care and whimsy



LORIOUS GREENERY









Karen Radkai, Joshua Greene, Peter Vitale, William P. Steele

Opposite: *A sumptuous grapevine wreath with grapes, idesia berries, star fruit, lady apples, cherries, and kumquats. By Mädderlake. See Shopping Information. Two trees sparkling with crystal prisms and white lights — the pine, top left, gets the extra frosting of bead-and-ribbon balls. By Mrs. Harry C. McCray Jr. The Douglas fir, bottom left, draws high-voltage color from anemones. Designed for Mrs. Harding Lawrence by Parrish Woodworth. Two kitchen-table trees — the spruce, top right, wears egg ornaments and finery from the fields. By Anne Cooper Dobbins. On the cypress, bottom right, fanciful birds, glass beads. By Mary Robertson Jones Inc.*

GLORIOUS GREENERY



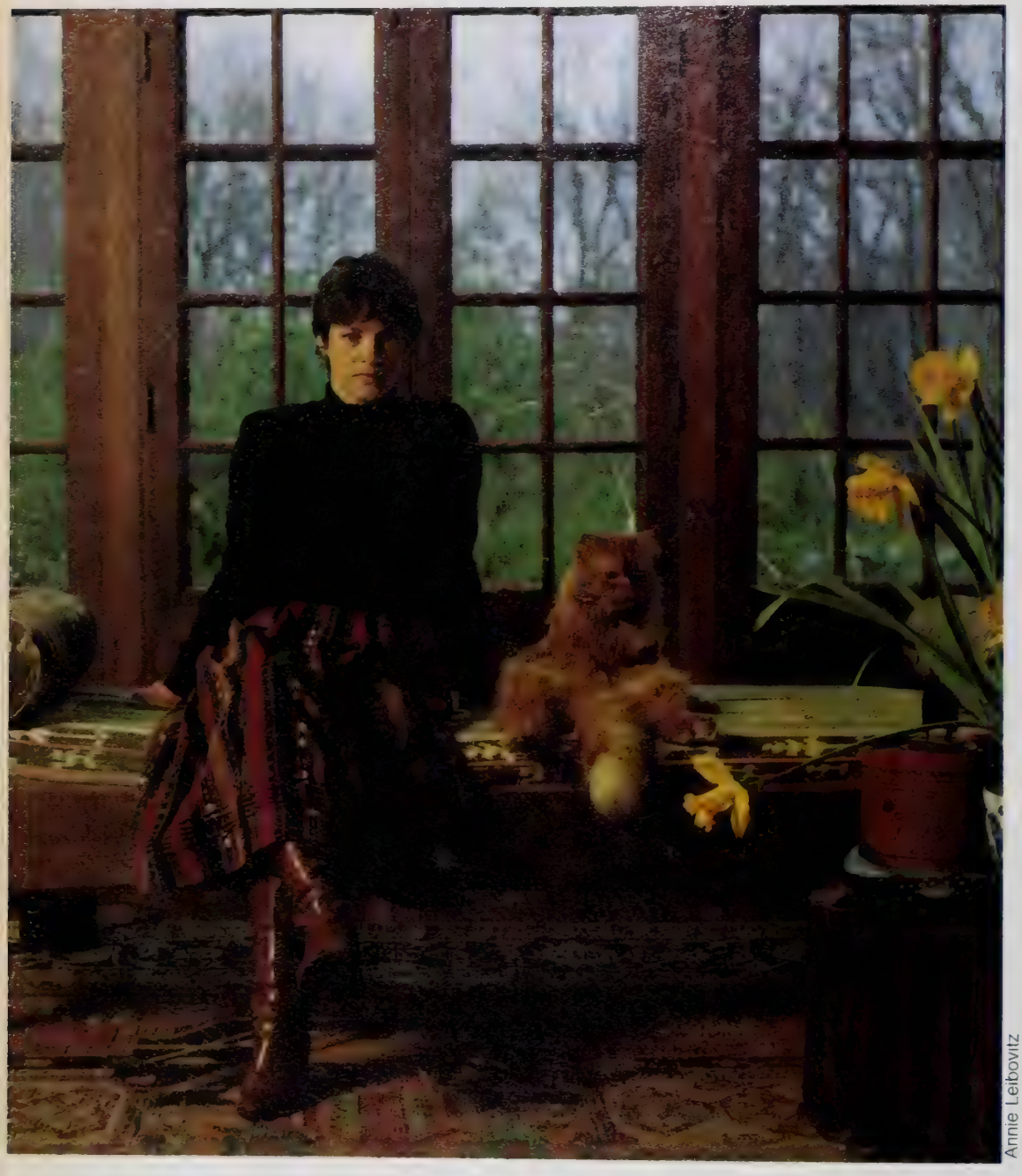
New kind of "tree," right: hardy hybrid poinsettias in lightweight plastic pots, arranged on special concentric wooden shelves. At R. Buckminster Fuller's Climatron dome, Missouri Botanical Garden, St. Louis. Wreaths, left: 1. Lush bay leaves. Henri Bendel. 2. Whimsical sailor dolls, pine cones. Accents Unlimited. 3. Chintz and grosgrain ribbons, a velvet nosegay. 4. Cinnamon sticks. Parrish Woodworth. 5. Grapevines going full circle. Susan L. Sheehy. 6. Fragrant balsam and boxwood. 7. Balsam and pine cones with statice, rose hips. 8. A mixed bouquet of dead flowers. Persephonie. 9. Mimosa made merry. Persephonie. 10. Statice plus pearly everlasting. 11. Bleached pine cones on balsam and juniper. Parrish Woodworth. 12. Rosemary studded with bouquets garnis. Accents Unlimited. 13. Marjoram-in-the-round. 14. A 20th-century della Robbia—see page 52. 15. Baby's breath, Queen Anne's lace, magnolia leaves. Details, see Shopping Information.

Michael Geiger

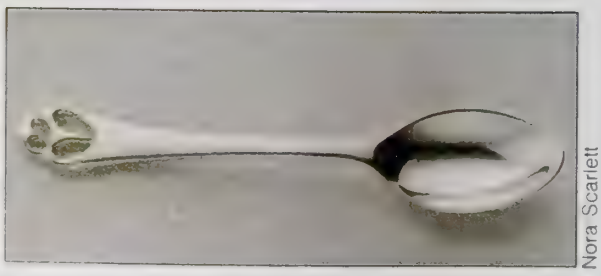
Joshua



The unique artistry of each Tiffany designer's jewelry and objects also marks her style at home and her own special Christmas tree



Annie Leibovitz



Nora Scarlett

Angela Cummings, above, in her two-story living room. Right: Her coffee spoon with spiral-shell cross-section as handle motif will be part of a place setting based on several shell forms.

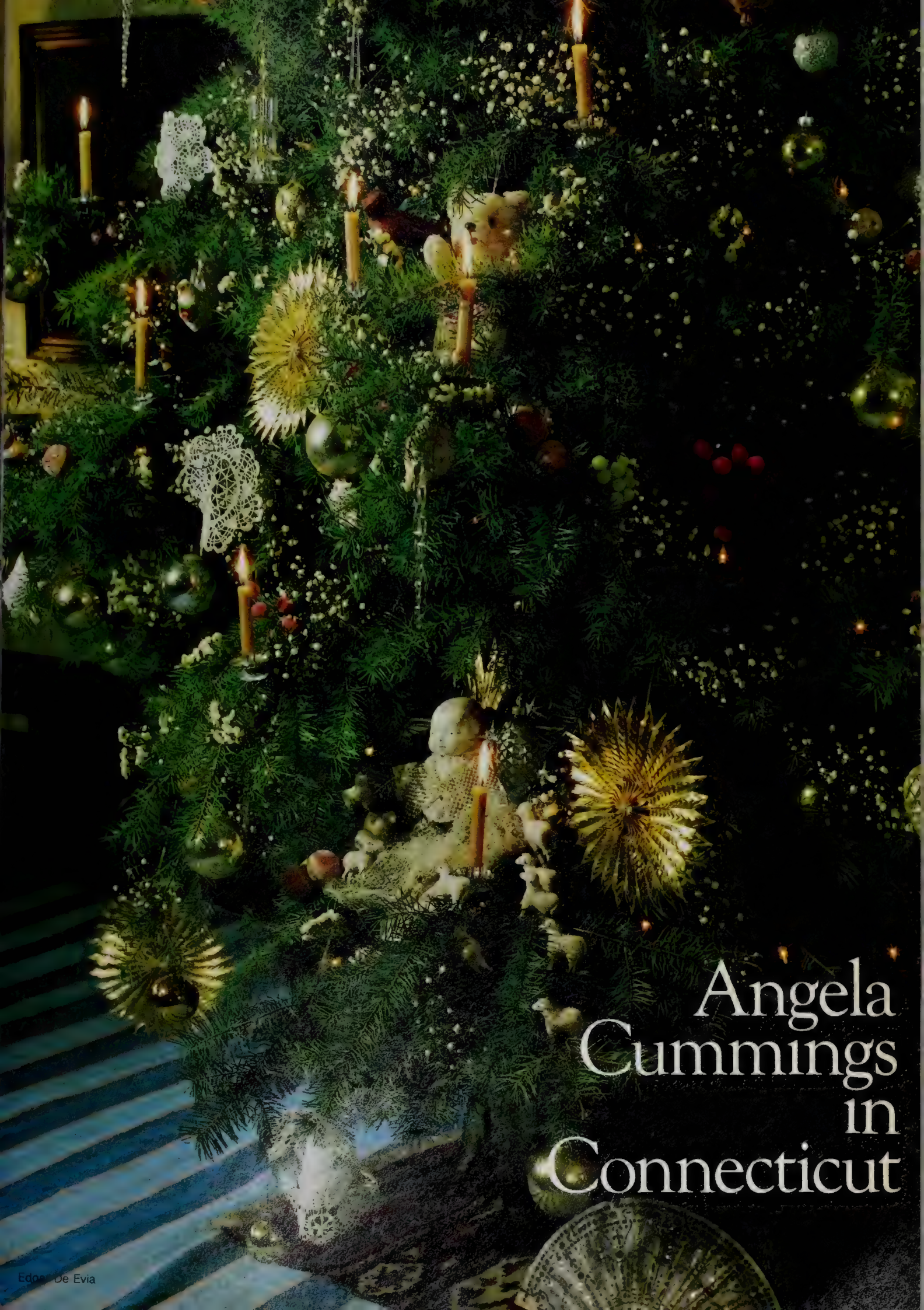
Angela Cummings has journeyed to Chinese archeological dig and an In an jungle seeking ideas and materi for her jewelry and her new silver fl ware, but an idea may come to her ju as easily under her own roof. It w literally there, while opening her be room to the attic, that carpenters r cently found pieces of an o honeycomb, aged to the color of sh lac and twisted into curves even mo interesting to Angela than the fl planes of a fresh specimen. "See ho wonderfully the edge is formed," s points out in the profound admirati of nature that is her wellspring. "Wh a design problem that edge solves The honeycomb has made its way Angela Cummings's studio at Tiff ny's, and somehow, it will surely ma its way into her work.

A visit to her showcase at Tiffany Co. in New York reveals a lyrical d tillation of natural forms: rose peta dragonflies, lentils, fish, flowers, bu terflies, and more, in a variety of ma rials including gold, silver, gemston inlays of stones and metals. She deeply interested in geometrics, to patterns she considers part of natu spiderwebs, crystals, cell structure. A gela bought a microscope a year a and has been avidly studying under lens the secrets of moth wings, tiny c chids, and leaves. Another part of n ture that she loves is color. One sunn so intoxicated her that she took p and paper and listed its colors. La she found a bead for every color a created a subtle, glowing choker many strands.

Austrian-born Angela and her hu band, Bruce Cummings, a Tiffany vi president, live in a wooded part Connecticut in a 1930 house built an artist. It is largely low and intim and old-worldly, but it culminates i soaring living room that opens to outdoors on three sides. Sharing th house are seven cats, a dog, and a crow; raccoons, songbirds, ducks, a geese are frequent callers. Ange Cummings gardens eagerly and w even refuse to travel when the mado na lilies bloom. Her Christmas tree, *posite*, is a mélange of dried flowe carved birds, glass balls, gold-pap sunbursts, childhood toys, wax ca dles, chandelier lusters, and old lace

By Elaine Greene

DESIGNERS AT HOME



Angela Cummings in Connecticut

Edoardo De Evia



Paloma Picasso's Christmas tree, in a painted niche in her Paris salon, is trimmed with fresh flowers only. Still life includes chiffon-lamé shawl, gilded Venetian mask, headdress from Bali.

Serge Korniloff

Paloma Picasso in Paris



Annie Leibovitz

Paloma Picasso lives with her playwright husband, Rafael Lopez-Sanchez, in a Paris apartment that once belonged to Georges Sand. "And does Georges Sand haunt it?" she has been asked. Paloma, a down-to-earth woman, says no, but adds that she and Sand share the same sun sign, Aries, and the Aries woman's traditional pleasure in clothes and jewels and "dressing up." When photographer Annie Leibovitz arrived at the apartment, the sofa reminded her of a 1926 André Kertész Paris photograph. Paloma knew the picture, changed her clothes, and captured the pose like the costume designer and actress she has been. The daughter of Pablo Picasso and Françoise Gilot, who is also an artist, Paloma has drawn and designed from the time she could hold a pencil.

After studying jewelry design in 1969 and creating costume jewelry in the early 1970s, Paloma Picasso spent five years organizing her father's work for the Musée Picasso. In 1980, Tiffany's persuaded her to design again. Her new pieces are big, brilliant, expensive, stylish, and strong—sometimes barbaric. They are unmistakably hers, representing the side people think of when they say she has presence, the side that made her choose a heart-shaped Lagerfeld dress for her wedding reception. Yet the everyday Paloma is a gentle, quietly humorous woman in simple clothes and little makeup. She explains the boldness of her designs and her party wardrobe: "When a shy person decides to go out, she goes all the way—even as far as outrageousness."

Elsa Peretti in New York

Elsa Peretti has been "constantly looking and feeling" since she was a child playing in Rome's Borghese Gardens, fascinated with earth and clay, with the moldable ooze from the pine trees, even with ancient monks' bones she would pick out of the bizarrely encrusted walls in the nearby Capuchin church. But many years passed before she began to translate her remarkable sense of shape into the tactile sculptures that her Tiffany jewelry and household objects really are. First she became a model as a way out of the stifling life a well-bred, single Italian girl was forced to live. A relic of those years is the black rabbit mask in which Helmut Newton photographed her. Underneath the original photograph in her New York apartment, *below*, among the Chinese antiques she has begun to acquire, Elsa donned the mask for us.

In addition to the New York pied-à-terre, Elsa owns an apartment in her late father's Roman palazzo; several adjoining peasant houses in a medieval Spanish village not far from Barcelona where some of her major artisans are; and a starkly beautiful 16th-century Spanish watchtower on the Argentario coast of Italy, where she has just planted an olive grove and a vineyard. During a year, Elsa will live in each home, and may be remodeling several.

In her designs as well as her houses this exuberantly creative woman sets standards that would exhaust most people, but she meets them again and again with her intense intelligence and drive for perfection. The Peretti collection is protean: In materials alone she works in gold, silver, platinum, steel, brass, gemstones, pearls, lacquered wood, woven silk, leather, jade, coral, ivory, crystal, bamboo basketry, terra cotta, onyx, quartz. □ *Editor: Clare Ruthrauff*



Annie Leibovitz



Nora Scarlett

A 42-ounce pitcher with gl lining, above, is part of th new Peretti terra-cotta gro In New York, opposite, El places evergreens wearing tiny white lights in a corner lined with mirror. Like giant Christmas balls ottomans by Bobby Breslat



ENTERTAINING
Fantasies

Great parties come naturally to Valerian Rybar and Jean-François Daigre, who entertain with the same style that sets off their interiors. Believing that atmosphere is essential to the success of any occasion, the two dream up table-settings so marvelous they transmit all the excitement of an evening. Add the proper combination of guests, and a party to remember is guaranteed



Peter Vitale



Right: *Supper for two at midnight in Daigre's mirrored Paris living room. The menu is simple: champagne, cold lobster, caviar. Louis XV armchairs were made to be wide enough for the dresses of duchesses.* Left: *Directoire candlestick's bottom well holds chromed blossoms, gilt foliage. On the silk damask cloth, new octagonal Venetian glasses with 17th-century flutes, Portuguese and English vermeil. Porringers hold pearl-like candies.* Above: *Host and professional party planner Jean-François Daigre.*





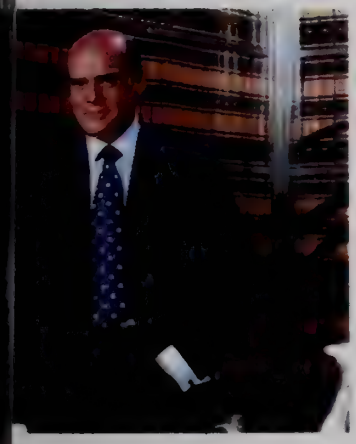




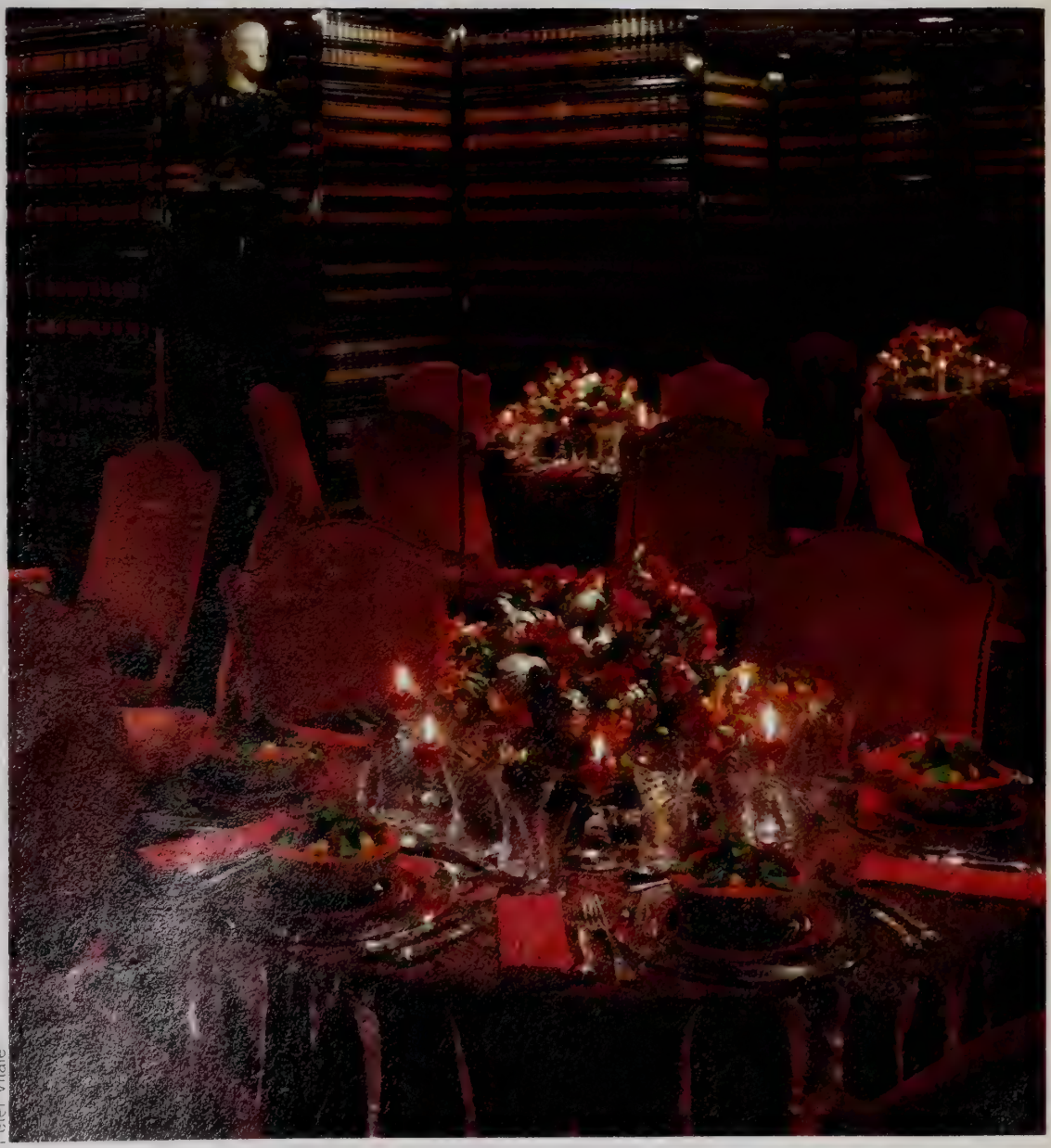
Opposite: *Daigre's "Neo-Chinese" table setting with a bowl of goldfish as centerpiece. Replacing place cards are linen napkins embroidered with guests' names. Italian chairs are an 11th-century Chinese design — and are surprisingly comfortable.* Above: *Rybar's table amusements — melon in trompe l'oeil bowls, overturned liqueur glasses as candle holders.*



Depending on the mood he's after, Valerian Rybar sets up a dining table anywhere in his New York apartment. At every dinner party the guest book is brought out, and for seating Rybar relies on etiquette: "That way, no one can complain." He considers candles and low background music essential for any gathering. With expertise like this, Rybar could write the book on entertaining—and in fact, he and Daigre are working on it right now.



ringing a table into his study, ft, Rybar orchestrates dinner a satin tablecloth, with coco-ut-topped fish bisque served trompe l'oeil coconut halves. enterpiece simulates a 17th-ntury Dutch still life, com-osed of Portuguese silver ells and articulated silver bsters. Silver menu cards elp everyone pace them-lves—I always use them." alian Renaissance ebony and rtoise-shell cabinet is inlaid ith marble plaques of animals. ock crystal obelisks are lit directly from above. Right: *he two marble tables in ybar's entry, set for supper. ablecloth is moiré, "always oor length." Walls are lined ith fool-the-eye book bindings, hich swing out in panels to veal storage for china, glass, d silver. Red velvet folding airs are stored in a nearby party closet" when not in use.* bove: *Valerian S. Rybar.* □ *y Mary Seehafer. Editor: lare Ruthrauff*



Peter Vitale

DOWN-TO-EARTH ANGELS FROM VIENNA



Inset above: *The Vienna Choir Boys at recess outside Augarten Palace, where they live.* **Inset right:** *With priests before Sunday Mass at the Imperial Chapel in Vienna.*

BY ALAN RICH

It's an old show-biz maxim, and it seems to work: When all else is lost, send in the kiddie act. Think for a moment: Where would *The Sound of Music* have found its sound were it not for that troupe of angel-voiced moppets to trudge through the treacle of Richard Rodgers's score? Where would *Annie* be without Annie and her pals? And who, for that matter, put the twist in *Oliver!*? Only one critic of the performing arts I can name disapproved of children on the stage; the old sourpuss George Bernard Shaw, during his days as a working reviewer for London newspapers, screamed out at every chance for passage of stricter child-labor laws to keep the youth of London, "incongruous, destructive to illusion," from being dragged onstage "in a frenzy of wantonness."

"THEY MARCH OUT ONTO THE STAGE IN THE SAILOR SUITS THAT ARE THEIR CONCERT UNIFORMS, AND EVERY DIMPLE, EVERY TOOTHY SMILE, EVERY RECALCITRANT COWLICK IS A SILENT LOVE SONG..."

Against the railings of Shaw and his kinderphobia, consider the wise, humanistic Emperor Maximilian I of the Holy Roman Empire who, on July 7, 1498, issued a decree ordaining the formation of a permanent full-time chorus for his Imperial Palace at Vienna, an ensemble of men and boys to sing at Mass and at all other observances in the Imperial Chapel. If it bothered the Emperor that his new chapel choir was to include a contingent of kiddies, the fact is not recorded. Instead, the annals of music are full of praise for Maximilian's musical forces. It's safe to say, in fact, that the men and boys of his chapel choir founded the tradition of musical magnificence that has set Vienna apart to this day. The painter Albrecht Dürer depicted the choristers grouped around their choirmaster in one of a set of wood engravings called *The Triumph of Maximilian.* And in 1548 the poet Wolfgang Schmelzel wrote of the Imperial Choir, "I praise Vienna above all cities . . . nowhere, assuredly, are so many musicians gathered together."

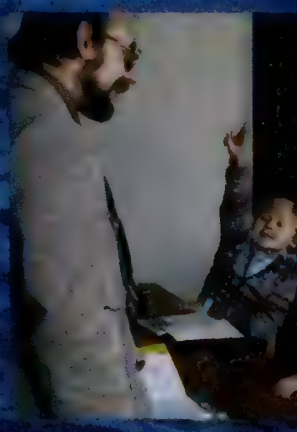
Today's Vienna is a democratic, rather than imperial, capital. The Emperor's private chapel is now open to the public, which can hear Sunday Mass there for the price of a ticket. The music is no longer the polyphonic texture of Maximil-



The Choir Boys are four groups of 24 each. One choir is always in Vienna to sing Mass, inset top, *and to pose for tourists outside the chapel,* large picture. Inset above: *Augarten Palace.*

Martine Franck, Erich Lessing © Magnum

On their way to the cl
Chapel, opposite the
but in close
August



ourt composer, Ludwig Senfl, e choral master-works of such iennese geniuses as Mozart and ert. But the tradition of the chorus continues; the men are from the chorus of the state-supported Vienna State Opera; the boys—well, when people pack into the magnificent Hofburg Chapel for Sunday morning Mass, they are there first and foremost to hear the Vienna Choir Boys, the direct artistic descendants of that first contingent pressed into service by Imperial decree nearly 500 years ago.

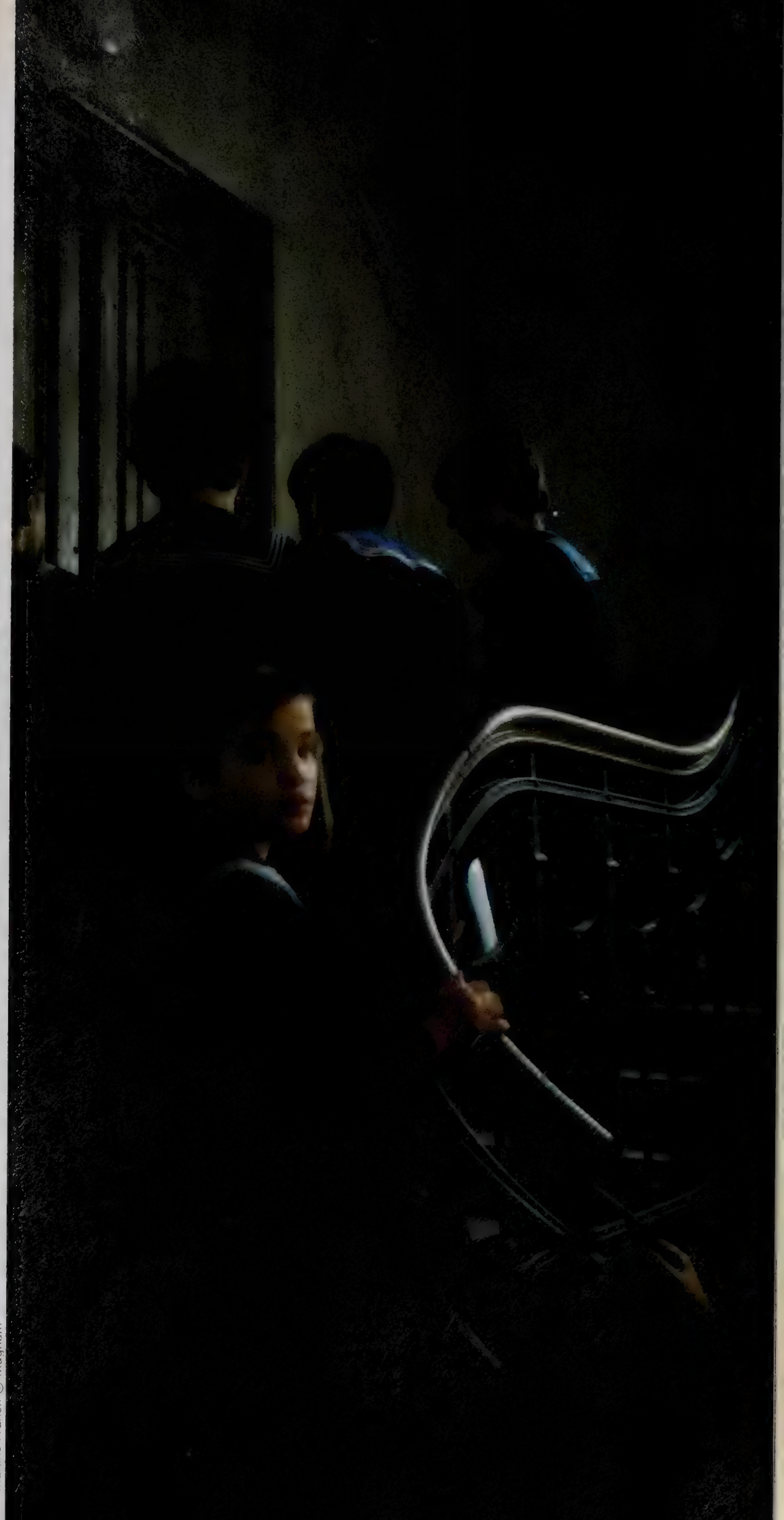
at do you know about the singing s? I know, for starters, that it can ruciating for everyone but the and his proud parents. There is t the full chest that gives a ma-oice its resonance; there is not yet uscular coordination that keeps a xactly on pitch. A fully matured can be everything from a plan-larinet to ringing brass; a boy so-

PICTURES OF THEIR ERNATIONAL CONQUEST FAMILIAR ENOUGH: AT WHITE HOUSE SINGING R ONE PRESIDENT AFTER OTHER; AT NEW YORK'S THOMAS CHURCH IN ASKETBALL FRAY WITH AT CHURCH'S OWN BOY OIR; RUNNING WILD-D THROUGH MACY'S, GRAND CANYON, THE PERIAL PALACE AT TOKYO

seldom surpasses the musical of a kazoo.

there are those moppets from a. Naturally, when they march nto the stage in the sailor suits re their concert uniforms, every e, every toothy smile, every recal-t cowlick a silent love song, seri-nusical criticism could easily be ned. But it needn't be; those kids od. Their singing is more that of tifully tuned ensemble of ethere-es than the usual gaggle of ka-And not only is their singing ning in the beauty, richness, and y of tone; the artistry is of like They charm us with their light ory: arrangements of waltzes and s, enchanting charades in adapted ns of operettas by Haydn or Of-ch. But they also sing the soprano lto lines in the great Viennese es, seriously and with elegance of ing, reminding us that long before ienna Choir Boys had become an on the international musical star it they formed a serious and

Continued on page 101



Martine Franck © Magnum



"Poutapilvi" blue-and-white hand-blown [illegible] designed by Kerttu Nurminen. Three sizes: 6, 7, and 8 inches, $200, $250 [illegible] Nuutajarvi. Imported by Arabia. At Crystal [illegible]

Marina [illegible]

PRESENTS PERFECT

THE PLEASURE OF SHEER BEAUTY FOR CHRISTMAS



rolabe timepiece tells both solar and sidereal time on a 24-hour dial. Gives the astrological sign, month and season, ases of the moon, eclipses of the moon and sun by a quartz movement. 13 inches high. $7,000. At Tiffany & Co.


1


2


3


4


5


6


7

This year our Christ
presents are for raising
its at a mere glanc
extraordinary, one-of-a-
presents; hand-thro
hand-blown, hand-car
hand-embroidered,
hand-painted presents.
ents for a collector, a
dener, a cook, or a child
anyone who inspires a
for-you present at this
for-all season.

1. Finnish design translated
stainless steel casseroles for
top or oven, 3 liters, $65; 4
$75. At Sointu.
2. Nest of pure-white glazed
ware bowls—seven in all, fr
quarts to an egg separator, $7
Wolfman-Gold & Good.
3. A tureen that was two yea
the making, from the 200-yea
manufacturer Nymphenburg
inches in diameter, $6,000. A
fany & Co.
4. Two early-19th-century Rid
porcelain dessert plates from
of 12, with seven compotes, $



A different hand-painted flo
the center of each. From F
Papp.
5. Mahogany, poplar, and w
laminated together in b
5 inches in diameter, $6
inches in diameter, $400. By
Petrochko. At Creative
Workshop.
6. Cotton lace pillows and sa
all embroidered and croche
hand, from $10 to $33. A
Wilner, Ltd.

onze pumpkin with lid, 19th-
ury Japanese, 10½ inches
ameter, $2,900. From Didier
n.
presso and cappucino maker



9

coffee grinder in one very com-
and efficient unit, $750. At
ey's Chelsea Passage.
Visites" calling-card case of
d with cut-steel decoration.
French, $165. At James II
eries.
terling silver folding picture
e in ribbed Art Deco–inspired
gn, 5 inches by 7 inches, $1,650.
Bulgari.
air of 18th-century cobalt-blue
decanters with brass-ring cork
pers, $675 for the pair. At Had-
Dimmock Antiques.
French 17th-century-style doll-
se—with three fireplaces,
low seats, and wine cellar—
dmade and painted to order,
nches high by 25 inches wide,
00. From Ten Greenfield.
Handmade earthenware con-
er with airbrushed underglaze,
ches square, $400. By Susan
in. At The Elements.
Overscaled cedar garden chair,
ohn Stefanidis, 42 inches high
8 inches wide, $500. Available
ugh David Laurance.
Matte black earthenware urn,
ches high, planted with orchids
rder, $300. By Mädderlake.
All-cotton woven-plaid sheets;
ble flat, $70. Flanged pillow-
s, standard, $52 a pair; square,
a pair. From Ad Hoc Softwares.
For the most even cooking, two
epans from a collection of
r-lined copper cookware. 2.6
rts, $150; lid, $46; 1.6 quarts,
. By Cohr. At Marshall Field's.


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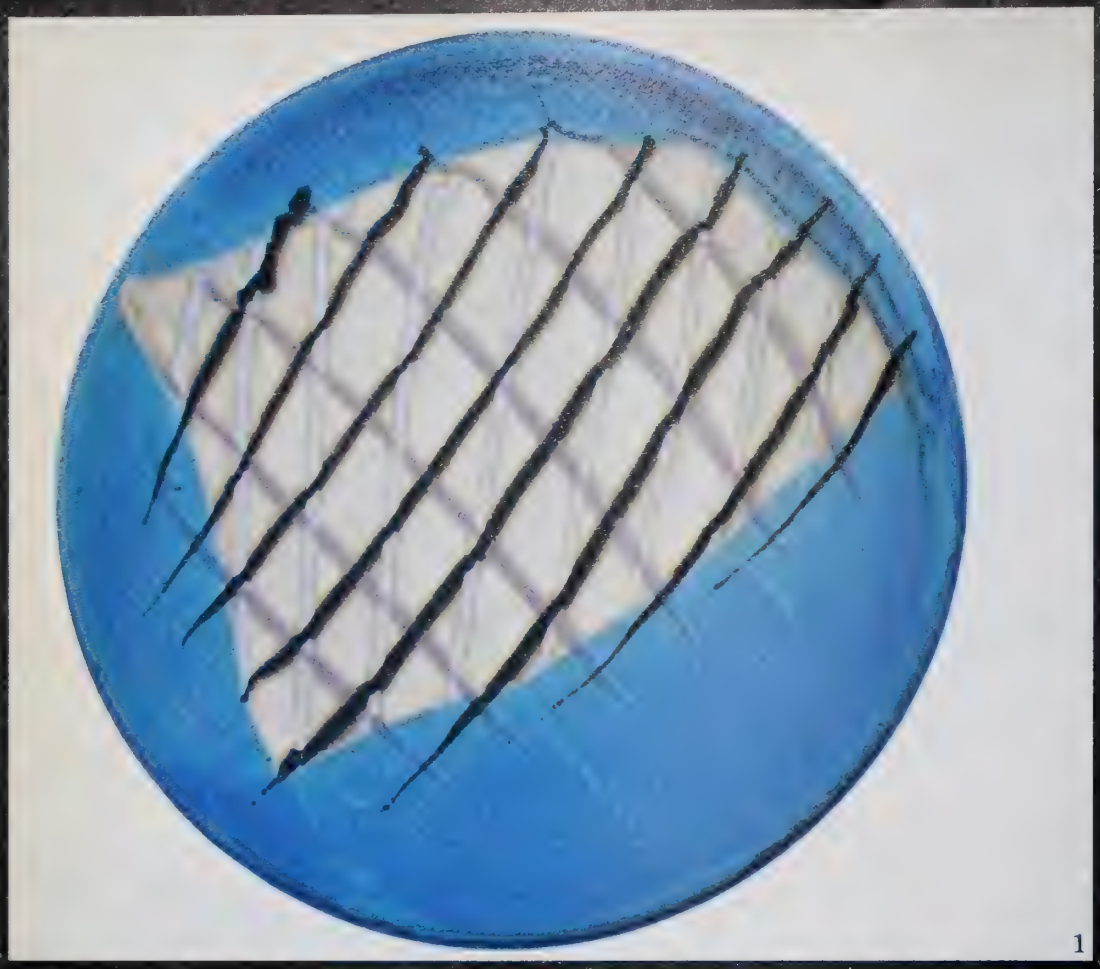

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The best season for giving luxurious, extravagant, and unexpected presents, presents made many years ago or just yesterday, presents to be appreciated forever, presents to touch, to listen to, to grow—and just to look at.

1. One-of-a-kind hand-thrown graphic-design platter, with stucco-glazed background and soft matte glaze design on stoneware, 23 inches in diameter, $375. By Arnie Zimmerman for Gordon Foster.
2. Pair of six-armed palmette verrier pear espaliers (apple also available), seven years old and approximately 72 inches tall by 65 inches wide, $85 each. From Henry Leuthardt Nurseries, Inc.
3. System 8000 sets new high standards for Bang & Olufsen with micro-computer directed receiver, cassette deck, and motorless magnetic drive turntable, including remote-control hand terminal (not shown) for making music with the touch of a button. All, $4,600. From Thalia Hi-Fi Audio.
4. Profile works in glass by the young team of Margie Jervis and Susan Krasnican. Carved, airbrushed, and then enameled glass. Ginger-jar bowl, 12½ inches long, $1,350; vases, 8½ inches high, $500; 10½ inches high, $600. At Heller Gallery.
5. Edwardian period Art Nouveau picture frames, made in Birmingham and Chester, England, from 1902 through 1904, are silver-on-wood or -velvet, 6 to 8 inches high, $1,100 to $1,750. At James II Galleries.
6. Trompe l'oeil brown-paper-wrapped table, oil and acrylic paint on wood finished with polyurethane, opens for storage, 21 inches high by 30 inches wide, $4,500. By Frank Nosoff for Trompe l'Oeil Gallery. Prices approximate. Postage and shipping additional. Store Addresses, see Shopping Information. □

Editor: Clare Ruthrauff



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TOWN HOUSE CONTEMPORARY

Brooklyn Heights is New York's cross between Georgetown and Nob Hill: a collection of remarkably intact landmark houses, some enjoying views of postcard perfection. A vacant building lot there is a rare commodity indeed, and when real-estate developer Ian Bruce Eichner acquired a derelict plot long used as a community garden, local response was suspicious. The original, modern design that architect Alfredo De Vido drew up was rejected by the community planning board, but the second, more conservative scheme he proposed was finally approved. Working with architectural historian James Marston Fitch and William Conklin, De Vido satisfied both public and private requirements, creating a recessive exterior and a contemporary interior (which is divided into a rental apartment, two condominiums, and a triplex for the owners). More traditional architectural styles made such additions a much easier matter in the past, when the Victorians, for example, could express their contemporary impulses without fearing the effect on older Federal houses nearby. Brooklyn Heights could use a good modern town house. This design suggests that it still might be accomplished.



Double-height living and dining areas, left and right, have two tiers of windows necessitated by façade requirements. Interior design by Dexter Design. Tabriz rug from Harmony Carpets. Furniture: Atelier International.

Chris Callis



Chris Callis

The exterior, left, was carefully devised to harmonize with the Victorian structures adjacent to it in the Brooklyn Heights Landmark Preservation District. The façades of the Eichner house are formally arranged with regularized windows and brown brick facing that approximates that of the older neighborhood brownstones. Below: Generous sliding windows open onto terrace and spectacular view. Outdoor furniture: Brown Jordan. Right: Angled fireplace hugs a stairway.

If the external results of Alfredo De Vido's cautious design are quiet, there is excitement enough on the interior, which has vistas of the Lower Manhattan skyline of the sort one expects to see only in the movies. But there it is: the glimmering crowd of towers that is one of the world's most extraordinary architectural sights. The view, facing west, is particularly exciting at sundown. For the owner, it would be something to write home about, if he weren't already there. See Building Facts. □

Editor: Elizabeth Sverbeyeff Byron

TERRACE WINDOWS FRAME A WORLD-FAMOUS VIEW



More Lights 100s

The beige cigarette



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg. "tar" [illegible] mg. nicotine av. per cigarette by FTC method.

In the great antebellum houses of Natchez, Mississippi, Christmas is celebrated with traditional, even modest food. But the tables are laid with old porcelain, family silver, and fine linen; fresh fruit, winter greens, and the seasonal extravagance of camellias are favored centerpieces—the pineapple is a constant symbol of hospitality.



The dining room at Melrose, a house built around 1845, features Gothic Revival chairs and an overhanging mahogany punkah, which when tugged stirs a gentle breeze. For Christmas afternoon dinner: roast quail and shrimp-stuffed squash.

Joshua Greene

Joshua Greene



AN OLD-FASHIONED CHRISTMAS IN NATCHEZ

At the heart of these Southern feasts are the great regional dishes—oysters, scalloped and in gumbos; pork, fresh or smoked, in every variety; birds; grits and grillades, often served together. Fried chicken is essential, and desserts like Charlotte Russe, Dream Cake, and Cherries Jubilee have not passed out of fashion.

Antique paper by Zube depicting the Arcti Temperate, and Trop cal zones of the worl covers the dining-roon walls, above and left, a Dunleith (1855). Christma supper combines an elab rate table and local spe cialties—such as gumbo with ambrosia for desser

Right: *A Christmas-da brunch at Monmouth (181 is festive and hearty.*

For menus and recipes, see page



AN OLD-FASHIONED CHRISTMAS IN NATCHEZ







Joshua Greene



SOUTHERN CLASSICS

OF GUMBO, GRITS, KEY LIMES, AND OTHER ODDITIES—AND THE KITCHENS THAT KEEP UP THE TRADITION OF A WONDERFUL CUISINE

BY JOHN MARIANI

All the recent talk about a New American Cuisine is puzzling to those who are more interested in sustaining the best of the Old American Cuisine. While some young chefs are busy adapting French *nouvelle* techniques to American products (just as American chefs have always adapted good methods), others are carrying on the great tradition of American cookery as it was handed down from family to family, from farmhand to farmer, from mother to daughter.



Some ingredients fundamental to great Southern cooking at Longwood (1858), an octagonal house never completed.

Nowhere is this tradition stronger than in the American South, where the European, Caribbean, African, Mexican, and American Indian foods commingled to create various, fully developed cuisines that go by the name Ozark, Creole, Cajun, Delta, Plantation, and Down Home. It is the cooking of immigrants, slaves, landowners, dissenters, empire builders, and church ministers' wives. It is a gastronomy as carefully devoted to the correct technique and methodology as anything from Escoffier.

Southerners will debate the correct way to peel a crawfish—or a crayfish—the best proportions for a mint julep, the virtues of white versus yellow cornmeal, the origins of the word "burgoo," and the rationale for always eating red beans and rice on Monday. No one wants to get between a Texan and a North Carolinian arguing the merits of beef versus pork barbecue.

This passion for an authenticity that only exists for a person who has eaten a dish one way all his life is as literal as it is sincere, and Southern cooking has been maintained for the most part by those with a long memory—that is, long before burger, pizza, and taco stands won the American palate. But now there is a renaissance of Southern cooking, which will come as a surprise to a lot of restaurateurs who have been cooking in the Great Tradition for as long as anyone can remember. And the newcomers—be

Continued on page 91

The Burn (1832) is famous for its table appointments, among them a rare napkin-ring collection and an antique lace tablecloth, left below, and a silver gravity-powered champagne fountain, left above. Christmas Eve dinner finishes with a grand display of desserts, including bread pudding with whiskey sauce and pecan tarts.

DINING IN DINING OUT

EDITED BY CAROLE LALLI

PARTIES LONE-STAR STYLE

When Dallas caterer Wendy Moss puts on a party, she doesn't just plan the meal and fix the flowers—she creates a "total environment" complete with specially built sets, extravagant costumes, rented animals, and any number of beautiful dancers. The 34-year-old owner of An Affair to Remember has been in business for only two years, but her theme parties are fast becoming the favorite of the Southwest's party set. "Murder in Marrakech," created for a group of young corporation presidents—Moss is reluctant to name her clients, a reluctance often bound by the terms of their contracts—was one of her most memorable affairs. To prepare for it, Moss spent 10 days in Morocco absorbing local color and purchasing props and costumes. Once back in the States, she was ready to put together an unforgettable evening: stuffed figs; grilled eggplant with a sauce of puréed chick peas, olive oil, garlic, and lemon juice; couscous; and chicken tagine were served in the atmosphere of a Marrakech market—live camels included—while guests watched dancing girls and tried to unravel Moss's tale of intrigue. *SALLY RIAN*

A CASE OF DELICIOUS HOMICIDE

More than a few of us who possess refined palates also have a healthy appetite for juicy murder mysteries, so it probably was just a matter of time before someone came up with the new genre of culinary crime. Her editor coined the term, but it belongs to Virginia Rich, whose *The Cooking School Murders* (Dutton) is the first of at least three more novels that likewise will involve food.

Not that murder and cuisine are a new collaboration—some of the most descriptive food writing occurs in the Rex Stout's books about Nero Wolfe, the intellectual private eye, who kept a first-class cook and celebrated the shad roe season in style.

But Rich's plots actually turn on a culinary event. In *The Cooking School Murders*, everyone who is done in is taking a class by a "noted food columnist," and so are all the likely suspects. Rich's protagonist, Eugenia ("Genia") Potter, a 60-year-old widow who pins her hair up in a bun and takes bracing swims, has arranged for the classes during a visit to her home town of Harrington, Iowa (pop. 4,785). Mrs. Potter, "a good country cook," is given extra incentive to turn out hearty meals to build up her recently ill nephew who needs 10 hours of sleep and five meals a day—stuff like Iowa ham and succotash or fried green tomatoes with old-fashioned side pork and pan gravy, or her grandmother's molasses cookies.

Mrs. Potter is a sensible person, but as you might suspect, the urge to do some amateur sleuthing is irresistible. She eventually solves the crimes, but not before she puts herself in hair-raising danger and then gets saved in the nick of time. *The Cooking School Murders* is fine entertainment, and, as a bonus, the endpapers of the book are printed with recipes, such as Mrs. Potter's 5-Star Soup. *C.L.*

THE RESTAURANT REPORT



TRASTAVERE, NEW YORK, NEW YORK

Stephen Kelemen

At Trastavere, where we are known as somewhat regular customers, we asked one of the owners if we could take home a menu, but he refused. He was sorry, but he was afraid of "copying"; the restaurant business is treacherously competitive and one never can be too sure. We found this both interesting and amusing. On the one hand, it shows that Maurizio Lattanzi, a member of the emigrated Roman family that owns the restaurant, rightly understands that Trastavere is in a separate class from all the other tiny, family-run storefront Italian restaurants; on the other, it indicates that he hasn't any idea why this is so.

In fact, Trastavere's menu reveals little of its uniqueness. Have we not encountered linguine alle vongole before? Does bucatini with pancetta and tomatoes even begin to describe what happens when those staples of the Italian larder reach the hands of a gifted cook? And is there any reason to suppose that this place's veal—named, like the place itself, for an ancient Roman neighborhood—is more intriguing than the veal Anna Maria down the street or the chicken Luigi over in New Jersey?

No. [illegible] apparently [illegible] secrets [illegible] could glean by perusing the menu. This is neither the fancy alta cucina of Midtown that sometimes veers dangerously close to the "Continental" style nor the nuova cucina, the new Italian movement inspired

Continued on page 101

The gift of hospitality



The holiday season is a heady blend of bustle, gusto and quiet reflection. Surrender to all the moods as they come. Explore the Christmas collections of Pier 1 for yuletide candles, handmade ornaments and extraordinary gifts. You'll find these festive touches along with home furnishings and accents from 63 countries. There's a gift of hospitality for every mood. Whether you plan to entertain a jovial crowd or muse quietly over a glass with a friend, the Christmas collections of Pier 1 will enhance the shared light and warmth of your fireside.

The new Pier 1 collections

Pier 1 Imports: 300 stores. Check the white pages.

Kiss me again, and Whisper

The return of the scotch-based cocktail

By Jenifer Harvey

"I must get out of these wet clothes and into a dry martini." Attributed to Robert Benchley.



Right along with *The Forsyte Saga, Brideshead Revisited, Chariots of Fire,* and other reminiscences of the post–World War I era, cocktails are making a comeback. Just as they did when they first appeared between the two world wars, cocktails are setting the fashion in other areas as well: Social and sartorial habits are keeping pace with the "tray of martinis and no questions asked" period we seem to have reentered. (Haven't you noticed a spate of argyle vests, white bucks, and dropwaisted dresses on the fashion pages, not to mention backless, gold-lamé, figure-hugging Jean Harlowesque numbers?)

There are reasons for this rekindling of interest in the cocktail. About a decade ago, Americans discovered wine and took to it with typical fervor. Because we are people who like to drink our beverages ice cold, we favored white wine over red. However, white wine can be boring; it lacks the complexity of red. It's fine for the stand-up cocktail party, especially when diluted with club soda, giving you something to hold politely in your hand. But for more relaxed occasions calling for a drink, we've begun to look for something more imaginative.

Another reason for our renewed interest in cocktails goes hand in hand with our growing sophistication about food. In some circles, men no longer brag about their boats, hunting trophies, or female conquests, nor women about their men; they now share mysterious chili recipes or formulas for making a fine chicken curry. Along with this explosion of interest in food goes a desire to find out about the huge variety of liquid concoctions.

Furthermore, cocktails are romantic. Who can resist the picture of a Charles Boyer type in a sumptuous black lacquer New York penthouse, wielding a cocktail shaker and throatily beckoning, "You'll join me, won't you?" as you walk into the room?

It's nice to know the cocktail wasn't imported, like so many of our habits; what we're considering is an American invention. Cocktails appeared just after World War I, when young people began to experience a new kind of freedom, including the freedom to drink openly, girls and boys together. Partly because of Prohibition and partly because of the naïveté of the drinkers at the time, the liquor was largely unpalatable. So the cocktail came about, to sweeten and dilute substandard booze.

Cocktails back then had ingenious monikers, often coined by barmen of the fashionable hotels, restaurants, and clubs who first put them together—Satan's Whiskers, the Silver Stallion, the Rattlesnake, the Mule's Hind Leg.

Many of these cocktails were based on gin—bathtub or legitimate (depending on the decade), bourbon, rum, or champagne. Among the best tasting are those made with scotch as a base. Devotees adore the smoky flavor that elevates the sweet fruity cocktail into a wordly drink. Purists throughout the years have taken their scotch neat or preferably with water from the glen where the whiskey was made, but many of us continue to embrace the mixture of scotch with delicious ingredients, giving endless variations on an intricate theme.

Here are some suggestions for scotch-based cocktails to try in your own version of the black lacquer living room, with a view of the full moon from the window and a loved one by your side. Each of these recipes makes one drink.

■ KISS ME AGAIN

1½ ounces scotch
Dash Pernod
1 egg white
Ice

Shake vigorously and serve in a chilled champagne glass.

■ WHISPER

1 ounce scotch
1 ounce sweet vermouth
1 ounce dry vermouth

Stir well with cracked ice and strain into a cocktail glass.

■ BANNOCKBURN

This drink is named after one of the most famous Scottish battles. It tastes delicious, better than it sounds.

Cocktail commandments

The art of making the perfect cocktail was once passed down from father to son and mother to daughter in much the same way as that of carving the holiday bird. Well-brought-up ladies and gentlemen were expected to concoct an elegant beverage, just as they learned which fork to use at table and how to compose a thank-you note.

In the last generation—the period of "White wine, please"—this skill may have lost some adherents. Just in case you need to brush up, here are some pointers on making an ethereal cocktail.

1. Measure, don't guess.
2. Use the best liquor you can afford.
3. An essential ingredient of any cocktail is ice—be sure it's fresh and clean.
4. When mixing drinks containing fruit juices or sweetening, pour the spirits last.
5. Use only fresh fruit juices as mixers.
6. Use only egg white for foaming cocktails, never a chemical mix.
7. For sweetening use superfine, not powdered sugar.
8. If shaking is called for, *shake*; don't rock. If stirring is called for, *stir*; don't shake. Stirring makes a clear drink, shaking a cloudy one.
9. If possible, chill cocktail glasses before serving.
10. Don't let cocktails stand; drink as soon as possible after mixing.

1½ ounces scotch
3 ounces tomato juice
Juice of ½ lemon
Pinch salt, pepper, and celery salt
½ teaspoon Worcestershire sauce
¼ teaspoon sugar

Shake all ingredients well with cracked ice and strain into a cocktail glass. Or, if you wish, pour into a highball glass and add ice cubes.

■ BLUE BLAZER

2½ ounces scotch
2½ ounces boiling water

Using two silver or copper mugs, pour the whiskey into one mug and the water into the other. Ignite the whiskey with a match and, while the whiskey is flaming, mix both ingredients by pouring them four or five times from one mug to the other. If this is done properly, it will look like a continuous stream of fire.

After pouring back and forth, sweeten to taste with sugar and garnish with a piece of lemon peel. Serve in a highball glass.

■ SCOTCH RICKEY

Juice of ½ lime
Juice of ¼ lemon
2 ounces scotch

Put ingredients into a cocktail glass with ice and stir.

■ PURPLE HEATHER

This turns a lovely color, the exact color of Scottish heather in bloom.

1½ ounces scotch
½ teaspoon crème de cassis
Club soda

Pour the scotch and crème de cassis into a tall glass. Top off with chilled club soda, adding ice if you wish.

■ ROB ROY

¾ ounce sweet vermouth
1½ ounces scotch
Dash angostura bitters

Stir well with cracked ice and strain into a cocktail glass. □

SOUTHERN CLASSICS

continued from page 87

they in Nashville or New Orleans—are full of respect for what has been achieved in the past and have turned inward and backward in order to move the American palate back on the track. Here, then, are some fine American restaurants, keepers of the South's greatest treasures.

HENRY'S, 54 Market Street, Charleston, South Carolina; (803) 723-4363—This is the oldest operating restaurant in this beautiful oceanside city, and

Continued on next page



continued from preceding page

proof that in Charleston, genteel Southern living is a fact rather than a memory. Henry's was opened in 1932, right after the repeal of Prohibition, by a German immigrant named Henry Hasselmeyer in what had been an old grocery store near the City Market. In 1938 Henry's survived a tornado that nearly destroyed everything around it. In 50 years under the same family, Henry's has had only three chefs, the current one having worked his way up from kitchen boy. The menu at Henry's is long, specializes in crab and seafood dishes, and has several items affectionately named after those who once cooked there, such as "Chicken à la Clinton," or after local streets or rivers. One of the specialties of Henry's is the founder's Carolina shrimp with curry, made with apple, celery, onion, leek, ginger, curry powder, and cream, a blend that bespeaks Charleston's natural port heritage and its Caribbean trade roots. The dish, served on a hot bed of rice with chutney, is both highly seasoned and rich, the way people in hot, humid climates love their food.

HAUSSNER'S, 3236–44 Eastern Avenue, Baltimore, Maryland; (301) 327-8365—Haussner's, which was established in 1926, has been an ongoing favorite of generations of Baltimorians who have been lured by old-fashioned German food, superb Maryland crab soup, an offering of more than 40 vegetables, and an enormous display case near the cashier filled with rich desserts. The place itself is crammed with some amazing works of art, from 19th-century landscapes to 20th-century nudes (these last predominate in the men's bar). Haussner's serves 2,000 a day—a crush of people is usually waiting at the front door—seats 500, and, the original family proudly says, "it is not for sale, never has been, and won't be in the foreseeable future."

The food at Haussner's reflects both Baltimore's German culture and its American seacoast temperament, so one will likely find pig's knuckles with sauerkraut or baked rabbit with spaetzle next to an order of Maryland crab flakes or oysters sautéed with Smithfield ham and sauced with Worcestershire and a pinch of turmeric; candied sweet potatoes or lima beans, or any number of potatoes on the side, and fresh peach pie to finish. All this eating may very well take place under paintings by the likes of Whistler, Bierstadt, or Gainsborough, which in their own way symbolize the democratic blend of cultures that defines the spirit of Haussner's.

HALF WAY HOUSE, 10301 Jefferson Davis Highway, Richmond, Virginia; (804) 275-1760—In the spring of 1864 General Butler's Army of the James attacked Richmond from the rear, and the general himself set up headquarters at this old waystop between Richmond and the North. A few days later the general and his army were ousted and beaten back by Confederate forces, a far cry from the kind of Southern hospitality for which the Half Way House has been famous since its establishment in 1760. Washington, Lafayette, Jefferson, Patrick Henry, and Robert E. Lee all came through the Half Way House, and its antique charms are rustic and wholly convincing. Even the dining room is halfway underground, built that way to circumvent early tax laws on two-story structures.

Here one can dine on simple Southern cookery served by waiters who seem to bring an endless supply of hot breads. The pan-fried chicken here differs slightly from other deep-fried Southern recipes because it is touched with ginger powder before it is sautéed, and only one side is cooked with the pan covered, to keep both sides crisp. There is excellent Western ham and "San Salvadore 20-Fathom Blue Water Fried Shrimp" on the menu. One concludes this hearty meal with rich gingerbread and hard sauce, deep-dish apple pie, or poached peach in wine. This was the food that first nourished our ancestors, and it is as satisfying two centuries later as any well-cooked meal could hope to be.

PIER HOUSE, 1 Duval Street, Key West, Florida; (305) 294-9541—America's Caribbean heritage could not be much closer to the source than in Key West, one of the last links to the mainland and one of America's most beautiful retreats. It was here that Ernest Hemingway lived and wrote in one of the old Conch houses preferred by the local residents, who are also called after the mollusks that are a local delicacy. The Pier House, just a bar in 1967, is now a full-fledged hotel and restaurant that overlooks some pretty spectacular Florida sunsets. It is one of the finest dining rooms in the region, and its specialties are local renditions—by a British chef named Robert Brunton—of conch chowder, yellowtail, stone crabs on a bed of seaweed, and, of course, the legendary Key Lime Pie. Key limes are not commercially grown anywhere in the U.S. (all market limes in this country are Persian or Tahitian limes), so the Pier House comes by small crops from the trees of local residents to make the tart, lovely pies that originated here in Key West. Made with condensed milk, frozen on a graham-cracker crust, and piled high with browned meringue, this is a great American dessert, unlike anything else



in the world. And to taste it with the true ingredient, one must experience the additional pleasure of a meal at the Pier House.

TUMINELLO'S RESTAURANT, 500 Speed Street, Vicksburg, Mississippi; (601) 636-9711—Barely a cannonball's shot from the most famous battleground of the South, nestled on a hillside alongside the IGC Mainline railroad, and neighbor to some majestic antebellum mansions such as Cedar Grove and Floweree, Tuminello's is a modest restaurant with no pretensions and a long history of satisfying a regular and demanding clientele. The site was that of the old U.S. Merchant Marine Hospital; in 1899, Dominic and Mary Gerache Tuminello bought the land and built a grocery store there. Soon they were serving spaghetti on the screened porch to local residents who looked upon this now-ubiquitous Italian dish as something unusual, and before long Tuminello's was a full-fledged dining room with a national reputation. The Charles R. Ramsey family has owned Tuminello's since 1981 and has kept up the standards impeccably.

The food is a fascinating mixture of Mississippi rural and Italian, so that along with Tuminello's spaghetti you'll find one of the best, crispest, most succulent deep-fried catfish anywhere in the South. This staple of Dixie cookery, long considered low on the culinary ladder, is a delight, textured with cornmeal, fried golden brown, and served with fried potatoes, cole slaw, white onion, and those side-order bonbons called hush puppies (the name may derive from the scraps of extra dough thrown to yelping plantation dogs to keep them quiet); at Tuminello's the hush puppy is seasoned with green pepper and Tabasco and is as light and fluffy as the tender catfish is crisp and juicy.

After that come pecan, lemon meringue, coconut cream, and chocolate pies, or bread pudding with warm sauce. This food clings to the memory as much as it does to the ribs.

GUMBO SHOP, 630 St. Peter Street, New Orleans, Louisiana; (504) 525-1486—The cooking of the Creoles in the Vieux Carré of New Orleans is so highly developed that anyone in town can tell you the precise way to make a good jambalaya or gumbo. The problem is, no one else in town will agree with him. Creoles are descendants of a mixed lot of French, Spanish, or West Indian bloods, a breed with its own patois and with a gastronomy that is rich with the cultures from which it evolved. The word gumbo is kin to an African word for okra, which is often part of the thick stew-like dish enjoyed in Louisiana; another frequent ingredient is filé-powdered sassafras root, which shows the influence of the Choctaw Indians.

Gumbos are made with chicken, shrimp, oysters, crabs, sausage, and many other ingredients, and at the Gumbo Shop, in the heart of the French Quarter in New Orleans, there are several varieties, along with shrimp creole, red beans and rice, fried oysters, and an aromatic jambalaya that is one of the best in a city where such claims are not taken lightly. Jambalaya (with its French and Spanish roots) is a smoky ham-and-sausage blend with rice, onions, and green peppers, the scent of which is the essential aroma of Southern cooking.

The Gumbo Shop, begun shortly after World War II and now with a branch uptown at 4932 Prytania Street, is on the site of the Mercier Mansion, and owner Bill Roberts has sustained the steamy atmosphere as well as the hearty recipes built up over the years. Change in New Orleans does not mean progress. Tradition, however, is everything.

SATSUMA, 417 Union Street, Nashville, Tennessee; (615) 256-5211—America was once dotted with what were called "tea rooms." They were small dining establishments where a woman would take a light lunch in the middle of a warm day. At a typical tea room, the strongest stimulant you could order was iced tea, and the wickedest thing was to indulge in a second slice of pie. Most of these are long gone now, but Satsuma Tea Room in Nashville is not only still open but thriving year in and year out. And it is not only a place where the women meet for lunch; it is also a dining room where everybody in town gathers for some excellent sandwiches, simple entrées, and rich Southern desserts. Opened in 1918 by two young home economics teachers, Satsuma is now run by Arlene Ziegler, who is constantly changing the menu according to how good taste has changed over the decades. "What a bore," she has said, "to run a place with the same specialties every day or to cook a million hamburgers!"

Satsuma has published a few recipe books crammed with oddities like Smithfield ham balls with red wine, almond cream cheese salad dressing with marshmallows, and cornflake macaroons. But then there are recipes for the old favorites—hot chicken salad in casserole, crab soufflé, baked grits with cheese, hoe cake, carrot cake, hopping John, and a superb caramel custard pudding.

Satsuma is close to being the last of its kind, but its success suggests that it will remain a long-lasting testament to a special kind of Southern traditional cookery. □



NATCHEZ CHRISTMAS

continued from page 85

CHRISTMAS EVE DINNER AND DESSERT BUFFET AT THE BURN

Oyster stew
Corn cakes
Grillades Cubana
Green peas with bacon and mushrooms
Jellied apples stuffed with cream cheese
Pecan tartlettes
Side Track bread pudding with whiskey sauce
Charlotte Russe with Cherries Jubilee
Champagne ice

■ OYSTER STEW

This is a very thick variation of traditional oyster stew.

1 medium-sized onion, chopped
1 small bell pepper
½ bunch scallions, chopped
7 tablespoons butter
¼ cup flour
1½ cups milk
1 cup evaporated milk or heavy cream
½ bay leaf
¼ teaspoon thyme
¼ teaspoon ground red pepper (cayenne)
1 quart oysters

Cook the onion, bell pepper, and scallions in 3 tablespoons of the butter over low heat until tender. Meanwhile, melt the remaining 4 tablespoons butter in a pan and whisk in the flour to make a roux. Add milk and cream and whisk until smooth to make a béchamel sauce. Add bay leaf, thyme, red pepper, celery salt; simmer 20 minutes.

Purée the vegetables in a food processor or blender and add to the white sauce. Add the oysters and simmer briefly—about 5 minutes or until the edges of the oysters begin to curl. Serves 6–8.

■ CORN CAKES

1 egg
1 teaspoon baking powder
½ teaspoon baking soda
1 tablespoon flour
1 teaspoon salt
1 tablespoon sugar
1 cup buttermilk
1 cup cornmeal
Milk
Grated onion, optional
Ground red pepper (cayenne), optional
Bacon fat or oil

Mix the egg, baking powder, baking soda, flour, salt, and sugar together in a bowl. Add buttermilk and cornmeal. (If mixture seems too thick, add a little milk to thin.) Blend in onion and red pepper if desired. Pour into an oiled 8-inch-square baking dish and bake in a preheated 400° oven for 20 minutes. Or, drop by tablespoonfuls into hot bacon fat or oil in a skillet.

■ GRILLADES CUBANA

Note: Grillades is a traditional Creole dish that was probably transported up the river to Natchez by slaves from New Orleans.

3 pounds beef chuck (or substitute boned pork shoulder)
1½ cups flour
2 tablespoons sugar
4 tablespoons black pepper
½ cup bacon fat (or lard)
1 cup chopped yellow onions
2 cups finely chopped scallions
2 cups chopped bell peppers
2 cloves garlic, minced
4 cups peeled, chopped fresh or canned tomatoes
1 teaspoon Tabasco or other hot sauce
1 tablespoon tarragon
1 tablespoon ground thyme
3 teaspoons salt
3 tablespoons freshly ground pepper
1 cup minced parsley
1 cup dry red wine
1 cup beef stock (preferably homemade)
3 cups peeled raw shrimp

Cut the meat into ¼-inch-thick slices. Flatten them by pounding with the side of a cleaver or a rolling pin until almost falling apart. Mix 1 cup of flour in a bowl with the sugar and pepper. Dredge the meat slices in the flour mixture and set them aside.

Heat 4 tablespoons of the bacon fat in a large flameproof casserole or Dutch oven. Add the meat slices and cook over medium-high heat until brown (do not crowd the meat slices or they will not brown properly). Remove meat and set aside.

Add the onions, scallions, bell peppers, and garlic and sauté over medium heat until tender but not brown. Add tomatoes, Tabasco, tarragon, thyme, salt and pepper, and parsley. Set aside.

Make a roux by mixing the remaining bacon fat with the remaining flour in a heavy skillet over medium heat, stirring constantly to prevent burning until the mixture is a dark caramel brown color.

Mix the roux with the vegetable mixture. Add the wine and stock while stirring constantly. Add the meat, cover, and simmer over low heat until meat is tender (about 2½ hours). Add the shrimp and simmer 20 minutes longer or until just cooked. Serve hot with grits or rice. Serves 8–12. (This dish is better served the next day. It also freezes well.)

■ GRITS CASSEROLE

3 cups water
¾ teaspoon salt
1 cup uncooked grits
Dash garlic powder
½ stick butter, cut into small pieces
¼ cup milk
2 eggs, lightly beaten
Ground red pepper (cayenne) to taste

Bring the water and salt to a boil in a saucepan. Add the grits slowly while stirring constantly and simmer uncovered until tender (timing will depend upon how finely ground the grits are). Add the remaining ingredients to the cooked grits and stir until well-combined. Pour into a buttered 1½-quart casserole and bake in a preheated 350° oven about 35 minutes or until set. Serves 8.

■ GREEN PEAS WITH BACON AND MUSHROOMS IN CREAM SAUCE

1 cup half and half
2 cups sliced mushrooms
1½ pound (about 3 cups) fresh tiny green peas, cooked until just tender
Salt, freshly ground pepper to taste

Fry the bacon in a skillet until crisp. Drain bacon on paper towels and reserve fat. Add the flour to the bacon fat in the skillet and mix well to make a roux. Cook over medium heat, stirring constantly until it begins to turn a caramel brown color. Add the onion and cook for 3 minutes. Whisk in the half and half until smooth. Gently fold in the mushrooms and peas. Heat thoroughly and pour into a serving dish. Crumble the bacon on top and serve immediately. Serves 8–10.

■ PECAN TARTLETTES

¼ cup sugar
2 tablespoons flour
½ teaspoon salt
3 eggs, beaten
2 cups dark corn syrup
2 tablespoons butter, melted and cooled
1 teaspoon vanilla (or 3 tablespoons Bourbon or Grand Marnier)
¼ teaspoon white vinegar
1 cup pecan halves

Mix the sugar, flour, and salt together in a bowl. Stir in the eggs and mix well. Whisk in the corn syrup, butter, vanilla, and vinegar. Stir in pecans and pour mixture into unbaked tartlette shells (see note). Bake in a preheated 350° oven 15 minutes or until set. Serve with whipped cream. Makes about 4 dozen 1½-inch tartlettes.

Note: To make a 9-inch pie, pour the prepared mixture into a prebaked pie shell and bake in a preheated 375° oven 40–45 minutes or until set.

■ SIDE TRACK BREAD PUDDING WITH WHISKEY SAUCE

6 slices of day-old homemade-type white bread
1 teaspoon cinnamon
½ cup raisins
2 tablespoons butter, melted
4 eggs, beaten
2½ tablespoons sugar
2 cups milk
1 teaspoon vanilla
Whiskey sauce (see recipe)

Break up the bread into bite-size pieces and place in one layer on a baking sheet. Sprinkle bread with cinnamon and raisins, and drizzle with butter. Bake in a preheated 350° oven for 15 minutes or until dry and crisp. Transfer toast and raisins to a bowl and add eggs, sugar, milk, and vanilla. Mix well to combine. Pour into a buttered baking dish and bake in a preheated 350° oven 30 minutes or until set. Serve warm with whiskey sauce. Serves 8.

■ WHISKEY SAUCE

2 cups milk
½ stick butter
½ cup sugar
1 tablespoon oil
2 tablespoons flour
¼ teaspoon nutmeg
1 tablespoon vanilla
1 ounce whiskey

Put milk, butter, and sugar into a saucepan and bring to a boil. In a separate saucepan, heat the oil and stir in the flour to make a roux. Whisk the roux into the milk mixture until smooth. Remove from heat and add nutmeg, vanilla, and whiskey. Makes about 2½ cups sauce.

■ CHARLOTTE RUSSE WITH CHERRIES JUBILEE

3 ounces ladyfingers (preferably homemade)
2 envelopes unflavored gelatin
½ cup cold water
2 cups milk
6 egg yolks, beaten
1 cup sugar
1 teaspoon vanilla
2 cups heavy cream, whipped
Cherries Jubilee (see recipe)

Line a buttered angel-food pan or 6-cup charlotte mold with ladyfingers. Soften the gelatin in the cold water in a small bowl and set aside. Scald the milk in a saucepan. Beat the yolks and sugar in a bowl until thick and lemon-colored and stir the mixture into the milk. Cook over medium heat until the mixture begins to thicken. Do not boil. Add the gelatin and stir until well dissolved. Remove from heat. Stir in the vanilla and set aside to cool thoroughly. Fold in the whipped cream and pour into the mold. Chill. To serve, unmold onto cake plate and slice into wedges. Serve with Cherries Jubilee. Serves 8.

■ CHERRIES JUBILEE

¼ stick butter
⅓ cup sugar
1 1-pound can pitted Bing cherries
1 tablespoon cornstarch
½ cup brandy, room temperature

Melt the butter in a skillet or chafing dish over low heat. Add the sugar. Drain the cherries and reserve juice. Mix the cornstarch with the cherry juice in a small bowl. Add this mixture to the cherries in the skillet and stir over medium heat until thickened. Heat the brandy in a saucepan until it's warm (do not boil). Pour the brandy into the skillet and ignite with a match to flame. Serve over Charlotte Russe or vanilla ice cream. Serves 6–8.

CHRISTMAS BRUNCH AT MONMOUTH

Poached pears with honey and mint
Baked stuffed apples
Scrambled eggs with scallions and sour cream
Grilled pork sausage
Carriage House fried chicken
Broiled tomatoes stuffed with green grits
Carriage House biscuits with kumquat jam and Mayhaw jelly
Orange-glazed sweet rolls
Spiced pecans
Orange-glazed pecans
Freshly squeezed orange juice
Dr. Barnes's Bloody Marys
Chicory coffee with hot steamed milk and cinnamon sticks
Sassafras tea with lemon

■ BAKED STUFFED APPLES

½ cup raisins (preferably golden)
1½ cups dry red wine
½ cup chopped pecans or walnuts
1 teaspoon grated orange zest
4 tablespoons sugar
1 teaspoon cinnamon
8 cooking apples, cored
1½ tablespoons butter
Crème fraîche (or a mixture of sour cream and whipped cream)

Soak the raisins in the wine in a bowl for 30 minutes. Drain; reserve wine. Stir pecans, raisins, zest, sugar, and cinnamon together and stuff the apples with the mixture. Place apples upright in a buttered baking dish and dot each with butter. Pour the reserved wine over the apples. Bake in a preheated 400° oven for 25–35 minutes or until tender, basting every 10 minutes. Serve hot or cold with crème fraîche. Serves 8.

■ CARRIAGE HOUSE FRIED CHICKEN

The Carriage House is a noted restaurant in Natchez associated with the Pilgrimage Garden Club.

Frying chicken, cut into pieces
Salted ice water
Milk
Tabasco
Flour
Salt, pepper
Bacon fat
Oil (preferably cottonseed oil), or lard

Soak chicken pieces in a bowl of salted iced water for 1 hour.

Mix milk with Tabasco sauce to taste in a bowl and add the chicken pieces. Soak for 1 hour. Make a coating by mixing flour with salt and pepper to taste in a paper bag. Add 1 piece of chicken at a time and shake to coat.

Fry uncovered in a mixture of hot bacon fat and oil or lard until crisp (20–30 minutes). Drain on paper towels and serve hot.

■ BROILED TOMATOES STUFFED WITH GREEN GRITS

1 quart water
1 quart milk
2 cups uncooked grits
2 cloves garlic, minced
6 ounces grated Swiss cheese
3 ounces grated Parmesan or Romano cheese
1½ cups chopped parsley
1 stick butter
3 eggs, slightly beaten
2 cups light cream
20 large tomatoes, scooped out (see note)
Salt, freshly ground pepper to taste
Additional grated cheese for topping
Additional chopped parsley for topping

Bring the water and milk to a boil in a 4-quart saucepan. Pour in the grits slowly while stirring constantly (to prevent grits from lumping). Reduce to simmer, cover, and let grits cook until mixture is the consistency of a thick cream sauce. (Timing will depend upon how finely grits are ground. "Quick" grits cook in about 5 minutes; coarsely ground grits may take up to 25 minutes.) Remove from heat. Stir in garlic, cheeses, parsley, and butter. Cool to lukewarm, then whisk in eggs and cream. Pour into two 2-quart buttered baking dishes and bake uncovered in a preheated 325° oven for 45 minutes. Remove grits from oven and raise heat to 350°.

Season the scooped-out tomatoes with salt and pepper to taste and stuff the grits into them. Put stuffed tomatoes into a buttered baking dish and bake in the 350° oven for 15 minutes. Sprinkle on additional cheese and parsley and broil until tops are golden brown. Serves 8–12.

Note: To serve without tomatoes, bake the mixture in a preheated 325° oven for 1 hour, sprinkle with topping, and broil until golden. The mixture may be prepared in advance and baked just before serving. (Once grits are baked, they must be served immediately as they begin to harden.)

■ CARRIAGE HOUSE BISCUITS

To make these dainty biscuits, use your favorite biscuit recipe and cut the dough into very tiny circles—about the size of a quarter. Bake for about half the time as you would regular-sized biscuits.

■ SPICY PECANS

1 pound pecan or walnut halves
¼ pound butter, melted
Celery salt
Garlic salt
Red pepper (cayenne)
Minced garlic (optional)
Salt, white pepper to taste

Continued on page 98

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The new look of cookware

The latest designs in cookware come in innovative shapes and a rainbow of colors

By Emily Walzer

This season's new cookware has a fresh look and a spectrum of colors. While the emphasis may seem to be on appearance, quality is equally important. Two good examples are Nambé and Cohr. Nambé is handcrafted in Santa Fe, New Mexico, composed of several metals, sand-casted, and has a startling resemblance to silver. But unlike silver, these cooking and serving pieces can be used in the oven, under the broiler, or on the stove top plus, if prechilled, they will keep salads and desserts cold. And Nambé pieces will not tarnish.

Cohr is sleek, Scandinavian-designed silver-lined copper cookware with cool stainless steel handles. These metals are superior conductors of heat, which makes Cohr admirable for use on the stove and hanging on the wall.



Flowers in soft colors give a romantic look to Creuset's sturdy casserole.

Three manufacturers have new cookware—All Clad, General Housewares, and Simac. The All Clad LTD is exceptionally well-made cookware with a heavy aluminum alloy exterior and sturdy, attractive stainless steel handles. The Magnalite Professional cookware by General Housewares now comes in a full line of "ovenware," made of the same anodized cast aluminum. The ovenware pieces include round casseroles, round au gratin pans, covered and open roasters, and baking pans. Simac's Combi-Vapor line is described as "a really new idea in cookware." The Combi-Vapor lid converts a regular pot into a pressure cooker—



Simac's clever Combi-Vapor lid, steamer insert, and regular cover.

but not an ordinary-looking pressure cooker. Simac has designed this cookware in high-tech style from stainless steel with a heavy aluminum bottom.

Instead of offering a whole new wardrobe of cookware, a few companies have extended their existing lines. Commercial Aluminum has added eight pieces of Caphalon cookware—tea kettles, roasting and baking pans. Farberware's stainless steel Presentation now also has roasting pans in three sizes, all with chrome-plated steel racks. Cuisinart has a handful of new pieces in its Commercial Stainless steel line. The newest of the new includes stock pots with steamer insert in two sizes, and a 9-quart couscousier.

Besides all these new pieces to choose from, you will have a hard time narrowing down the wider-than-ever range of colored cookware. Mikasa has a vast array of colors in its porcelain-on-steel collection of cookware and tea kettles. They span the rainbow and include black, too. And now there is a Copco line of black cast-iron cookware with black enamel surface and coated white interior. Black has been added along with peach to the already colorful CopcoGold cookware.

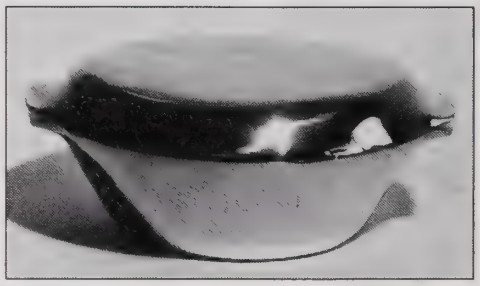


3-quart casserole in Petite Fleur pattern—great for cooking and serving.

Schott-Zweisel has delightful white casseroles with black handles and glass lids that can be used in the microwave as well as conventional ovens. Corning Design's Le Clair cookware will also go in the microwave, and these glass pieces in a soft amber shade can be used in the freezer or on the range top. Lentrade's new red Chantal cookware is most appealing.

Le Creuset now has decorated as well as solid colored pieces. The Cousance Belle Epoque line, made of the enamel on steel for which Le Creuset is famous, has a pale mauve and lavender floral design, Art Nouveau style on a gray background. And brand new from Le Creuset is Petits Fruits—a charming five-color berry repeat pattern on sand enamel. The 11-piece set will coordinate with Le Creuset's sand, blue, or red cookware. Villeroy & Boch has coordinating cookware now, too—new enamel-on-steel Petite Fleur cookware matching the Petite Fleur gourmetware. It is a very pretty pattern of colorful tiny flowers on a white background and the cookware has red handles. New bakeware from Asta goes with all the different lines of cookware. Asta has also introduced new cookware, called Essex, that will have the matching bakeware, too. This extensive line of bakeware is a first for Asta. □





Top: *Three-quart casserole with lid from Nambe's vast array of cooking and serving pieces.* Bottom: *Copper 8-inch sauté pan with lid by Cohr.*

Edward Oleksak

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NATCHEZ CHRISTMAS

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Toast the pecans in a jelly-roll pan in a preheated 200° oven for 20 minutes, stirring every 5–10 minutes. Pour the butter over the pecans and toss thoroughly. Sprinkle on celery salt, garlic salt, red pepper to taste, and garlic. Toast 20 minutes longer, stirring occasionally. Drain on brown paper (such as clean grocery bags) and season with white pepper and salt to taste. Serve hot or at room temperature.

■ ORANGE-GLAZED PECANS

2 cups light brown sugar
½ cup heavy cream
1 tablespoon vinegar
1 pound pecan halves
Grated zest of 3 oranges

Combine sugar and cream in a saucepan. Add vinegar and boil mixture to soft-ball stage (234° F). Pour over pecan halves in a bowl. Sprinkle on orange zest and stir until coated. Refrigerate until firm. Serve alone, or over vanilla ice cream.

■ DR. BARNES'S BLOODY MARYS

Beef bouillion
Lemon wedges
2 12-ounce cans V-8 juice
2 10½-ounce cans beef bouillion
10 ounces Bloody Mary mix
8 ounces vodka
1 minced clove garlic
Juice of 2 lemons
2 tablespoons Worcestershire sauce
1 tablespoon celery seed
1 tablespoon celery salt
1 tablespoon freshly ground pepper
Carrot and celery sticks
Lemon wedges
Tabasco to taste

Make bouillion ice cubes by filling ice trays with beef bouillion. Drop a small lemon wedge into each cube; freeze until solid. Blend the V-8 juice, bouillion, Bloody Mary mix, vodka, garlic, lemon juice, Worcestershire sauce, celery seed, celery salt, and pepper in a pitcher. Refrigerate overnight. Pour into glasses over bouillion ice cubes and garnish with carrot or celery sticks, or lemon wedges. Add Tabasco to taste. Makes about 1½ quarts.

CHRISTMAS DINNER AT MELROSE

Scalloped oysters
Roast quail with pecan, oyster, and cornbread stuffing
Cauliflower and broccoli with anchovy-pimiento sauce
Candied oranges stuffed with sweet potatoes
Squash stuffed with deviled shrimp
Biscuits
Floating island
Champagne

■ SCALLOPED OYSTERS

3 cups saltine crackers, cr[illegible] inch pieces
1 quart shucked oysters
Salt, freshly ground pepper
½ cup oyster liquor
1 cup half and half
1 stick butter
Paprika

Cover the bottom of a buttered 3-quart casserole with ⅓ of the cracker crumbs. Cover crumbs completely with oysters. Sprinkle with salt and pepper to taste. Blend ¼ cup oyster liquor with ½ cup half and half and pour over the oysters. Dot generously with butter. Continue to layer crumbs and oysters, ending with a thick top layer of cracker crumbs. Add remaining half and half to moisten the entire mixture. Sprinkle with paprika. Place on a baking sheet and bake in a preheated 375° oven about 35 minutes or until bubbly and slightly browned. Serves 8.

■ ROAST QUAIL WITH GRAVY

16 quail, cleaned, legs and wings intact
Salt, freshly ground pepper to taste
Flour
2 sticks butter
Oyster, pecan and cornbread stuffing (recipe follows) optional—see note

Sprinkle the birds with salt and pepper and dust lightly with flour. Place birds breast side up in a roasting pan. Put ½ tablespoon butter on each bird. Add enough water to the pan so that half the bird is submerged. Cover tightly and roast in a preheated 350° oven for ½ hour (see note), basting every 15 minutes. Smooth out any lumps of flour with the back of a spoon as you baste. Remove birds to a second roasting pan and return them to the oven uncovered. Roast until skin is golden brown. Pour the pan juices into a saucepan and reheat. Whisk in additional flour to thicken if necessary. Pour into a sauceboat and serve alongside quail. Serves 8.

Note: To stuff the quails, prepare stuffing as directed and spoon into the cavity of each bird. Truss, and bake as directed, increasing initial roasting time to 1 hour.

■ OYSTER, PECAN, AND CORNBREAD STUFFING

2 yellow onions, chopped
1 bunch scallions, chopped
3 cloves garlic, minced
1 cup rendered chicken fat, butter, or bacon fat
3 cups chopped celery
6 cups crumbled cornbread
¼ cup rich chicken stock
2 pints oysters with their liquor (chop oysters in half or quarters if they are very large)
¼ cup chopped parsley
3 tablespoons sage
3 tablespoons celery seed
2 tablespoons celery salt
2 tablespoons paprika
2 teaspoons white pepper
Salt to taste
4 eggs, beaten
1 cup chopped plain or seasoned pecans (see recipe)

Sauté the onions, scallions, and garlic in a skillet over low heat in the chicken fat or butter until soft and translucent but not brown. Add celery and sauté another minute. Stir in the cornbread so that it absorbs all of the fat. Stir in the stock, oysters, and their liquor. Add herbs and seasonings. Cool. Mix in the eggs one at a time, stirring after each addition. Stir in the pecans. Stuff the birds or bake uncovered in a buttered baking dish in a preheated 350° oven for 45 minutes and serve as a side dish. Makes about 8–10 cups stuffing.

■ CANDIED ORANGE SHELLS STUFFED WITH SWEET POTATOES

4 cups sugar
2 cups water
6 large navel oranges, cut in half crosswise
4 large sweet potatoes, baked
1 stick butter, softened
¼ cup Grand Marnier
1 tablespoon Angostura bitters
1 teaspoon allspice
1 teaspoon cinnamon
Grated and toasted meat of 1 coconut (approximately 2 cups)

Make a simple syrup by dissolving the sugar in the water in a pot and boiling for 5 minutes. Set aside. Working over a bowl, loosen the orange pulp with a sharp knife. Scoop out the pulp and discard the seeds and fibrous membrane. Reserve pulp, place orange shells in a Dutch oven, cut side up. Pour in the syrup. Add the pulp, cover, and simmer for 45 minutes. Remove oranges and strain syrup. Discard pulp. Reduce syrup by half or until very thick.

Mash baked sweet potatoes. Beat in butter, Grand Marnier, bitters, allspice, cinnamon. Sweeten to taste with strained syrup. Mix in all but ½ cup coconut. Fill a pastry bag with potato mixture, pipe into orange shells. (Shells are not meant to be eaten.) Sprinkle remaining coconut on top. Place on a buttered baking sheet and reheat in a preheated 350° oven 15 minutes or until warmed through. Broil until tops are brown. Serve immediately. Serves 12.

■ YELLOW SQUASH STUFFED WITH DEVILED SHRIMP

5 yellow squash
Salt, pepper to taste
About 40 small raw shrimp, peeled
Red pepper (cayenne)
5 tablespoons butter
2 cloves minced garlic
½ cup bread crumbs
⅓ cup chopped parsley
3 tablespoons Parmesan cheese

Parboil the squash and cut in half lengthwise. Carefully scoop out the seeds with a spoon. Season the inside of the squash with salt and pepper to taste.

Season the shrimp to taste with red pepper and salt. Sauté shrimp in a pan with the butter and garlic over medium heat until just cooked (about 3–5 minutes). Sprinkle with bread crumbs, parsley, Parmesan cheese. Spoon the shrimp mixture into the squash. Place on buttered baking sheet; bake in preheated 325° oven 30 minutes or until tops are golden brown. Serves 10.

■ ANCHOVY AND PIMIENTO SAUCE

¼ cup sour cream
4 ounces cream cheese, softened
1 small can anchovies (undrained)
2 tablespoons chopped pimientos

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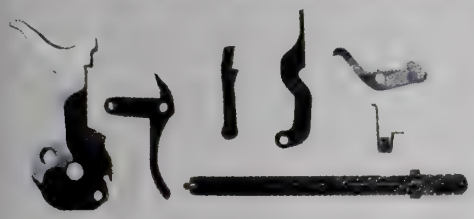
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NATCHEZ CHRISTMAS

continued from page 98

Put all the ingredients into a food processor or blender and blend until well-combined. Serve over hot or cold vegetables. Makes about 1½ cups.

■ FLOATING ISLAND

1 quart half and half
6 eggs, separated
6 scant tablespoons flour
1 cup plus 2 tablespoons sugar
1 tablespoon vanilla
Nutmeg

To make the custard sauce, scald the half and half in a saucepan. Beat the yolks together in a separate 2-quart saucepan. Whisk in the flour and 6 tablespoons of the sugar. Slowly add the scalded cream, stirring constantly until smooth. Cook over medium-high heat and continue to stir constantly until mixture is slightly thick. Do not allow mixture to boil. Blend in 1 tablespoon vanilla, and strain if mixture is lumpy. Pour into a serving dish, and set aside. To make the "islands," beat the egg whites in a bowl with an electric mixer until stiff. Slowly add remaining sugar while beating constantly. Drop by spoonfuls on top of custard. Sprinkle with nutmeg. Serve warm or chilled. Serve with cake if desired. Serve immediately. Serves 10.

Note: In this version of Floating Island the meringue is not cooked. Beat the egg whites just before serving as the "islands" deflate quickly.

CHRISTMAS SUPPER AT DUNLEITH

Oyster gumbo with okra
Lemon rice
French bread and butter
Dunleith salad with ham, cheese, and raisins
Ambrosia
Dunleith cake
Grapes glazed with crème de menthe
Champagne
Café Brûlot
Chicory coffee with steamed milk
Liqueurs

■ OYSTER FILÉ GUMBO

3 tablespoons bacon fat
3 tablespoons flour
4 cups chopped okra (see note)
3 quarts rich homemade turkey or chicken stock
3 tablespoons butter
1 medium-sized yellow onion, chopped
1½ cups chopped celery
1 cup chopped hot red pepper
2 cloves minced garlic
Salt
Ground red pepper (cayenne)
2 pints shucked oysters with their liquor
2 tablespoons filé powder (see note)

Make a roux in a heavy pot by stirring the bacon fat and flour together. Cook the roux, stirring frequently, for about 15 minutes or until it is caramel-colored. Do not let it burn.

Add the okra and cook over moderate heat until it is no longer stringy, about 45 minutes. Stir occasionally, adding a little stock if the mixture seems too dry.

In a separate pan, melt the butter and sauté the onion, celery, red pepper, and garlic together until they are tender-crisp. Add to the roux mixture.

Heat the stock and slowly stir it into the vegetable mixture. Simmer for 15 minutes. Add salt and ground red pepper to taste, the oysters and their liquor. Simmer for 10 minutes or until edges of the oysters curl. Ladle into a tureen or individual bowls, and sprinkle on filé just before serving. (Do not add filé to boiling liquid.) Serves 10–12. Serve with lemon rice.

Note: Traditionally, gumbos are made with either okra *or* filé as thickening agents. This recipe calls for both as their distinctive flavors are unique when used together.

■ LEMON RICE

4 cups chicken stock
2 teaspoons salt
1 tablespoon butter
Juice of 2 lemons
Peel of 2 lemons, chopped into quarters
2 cups raw rice
Strips of lemon peel, for garnish

Put the stock, salt, butter, lemon juice, and quartered lemon rind into a pot and bring to a boil. Add raw rice and stir once. Cover and reduce heat (do not uncover for 20 minutes). If necessary put rice in a colander and place over boiling water to keep hot until ready to serve. Garnish with strips of lemon peel and serve with gumbo. Serves 8.

■ DUNLEITH SALAD

⅛ cup rice wine vinegar
⅝ cup mild olive oil
½ cup chopped pecans or walnuts
½ cup white raisins
16 cups Boston or red leaf lettuce, torn into pieces
1 cup julienned strips Swiss cheese
1½ cups julienned strips Virginia ham or prosciutto

Whisk the vinegar and oil together in a small bowl to make the dressing. Add the nuts and raisins to the dressing to soak for 1 hour. Arrange the lettuce in layers in a crystal or glass serving bowl. Add a layer of cheese, then a layer of ham. Top with the dressing mixture. Bring to the table, and toss when ready to serve. Serves 8–10.

■ AMBROSIA

6 naval oranges
4 pink or white grapefruit, peeled
1 pineapple cut into bite-sized pieces (optional)
Sugar to taste
Grated meat of 4 coconuts (approximately 8 cups)
¼ teaspoon Angostura bitters
1½ cups dry champagne or white wine
1 cup fruit juice
Apple wedges
Red grapes
Mint leaves

Working over a bowl to catch the juices, peel oranges and grapefruit and cut into sections. Discard peel, white membrane, and seeds. Arrange the fruit (with optional pineapple) in neat layers in a large crystal or glass bowl, sprinkling sugar and a generous amount of coconut between layers. Repeat layers until you have used all the fruit. Pour bitters, champagne, and juice over the fruit. Cover and refrigerate. Garnish with apple wedges, grapes, and mint leaves. Serves 8–10.

■ GRAPES GLAZED WITH CRÈME DE MENTHE

1 pound large red seedless grapes
¼ cup white crème de menthe
1 cup confectioners sugar, sifted

Divide the grapes into small bunches. Wash and dry them on paper towels.

Pour the crème de menthe into a flat soup plate and dip each bunch of grapes into it. Dust a baking sheet with some of the confectioners sugar. Place bunches of grapes on the sheet and coat them with remaining confectioners sugar. Freeze for at least 45 minutes but do not let ice form on the grapes. Transfer to the refrigerator and serve very cold. Serves 8–10.

■ CAFÉ BRÛLOT

4 cinnamon sticks, halved (or ½ teaspoon ground cinnamon)
4 whole allspice berries (or ½ teaspoon ground allspice)
10 whole cloves
6 tablespoons sugar
8 3-inch strips of lemon rind
4 3-inch strips of orange rind
1½ cups brandy, at room temperature
½ cup Curaçao (optional)
1 quart very hot black coffee

Combine the cinnamon, allspice, cloves, sugar, lemon and orange peel in a warm chafing dish or in a brûlot bowl placed over warm water. Crush the ingredients slightly with the back of a ladle. Heat 1 cup of the brandy with the Curaçao together in a saucepan until lukewarm and add to the chafing dish. Ignite the remaining ½ cup brandy and lower it into the chafing dish or bowl while it is still flaming to set the entire contents aflame. Add the hot coffee gradually while stirring until the flame subsides. Ladle into brûlot or demitasse cups. Makes about 10 demitasse coffees.

Editor's Note: *All of these houses, although privately owned, are open to the public. Monmouth decorating by Terry Mickal Scott. For more information, write: The Natchez Pilgrimage, P. O. Box 347, Natchez, Miss. 39120; tel: 601-446-6631. Recipes for Grillades Cubana, green peas with bacon and mushrooms, Bloody Marys, oyster gumbo, and broiled tomatoes stuffed with green grits courtesy Bethany Ewald Bultman from her book,* Cook with a Natchez Native *(1977, Myrtle Bank Publishing Company).*

Manuscripts

House & Garden will no longer consider unsolicited manuscripts, photographs, drawings, or architectural plans. Inquiries will be given full consideration and replied to.

RESTAURANT

continued from page 88

by the French nouvelle cuisine, of which we hear so much more than we see. Trastavere's cooking is "casalinga" style, the cooking of the home, and, as everyone knows, the cooking in some homes simply is better than others.

The cooking rests solidly on the backbone of Southern Italian tradition—extra-virgin olive oil, liberal amounts of pearly garlic, the best tomatoes available, rosemary, crushed red pepper, basil. The catalyst is an attitude that characterizes all fine cooking—a high respect for the basic goodness of fine ingredients, a distaste for overly contrived dishes, and a sense of balance and importance given to every component of a meal.

Trastavere's cold vegetable antipasto is typical of its deceptively simple cooking. The assortment of grilled, sautéed, and steamed pieces of eggplant, zucchini, mushrooms, peppers, and broccoli is bathed in fragrant green-gold olive oil, and it is a splendid way to begin a meal here.

Ideally, that meal ought to be structured along the lines of a full Italian dinner, with antipasti followed by primi, or pasta courses; secondi, or entrées next; and dolci, or sweets, to finish. To accomplish such an arrangement at Trastavere, it may be necessary to share, and that can be done with the easy approval of the management. A fine dish to complement the vegetables is the spiedini, which is enhanced by a few pieces of procini mushrooms tucked in with the prosciutto and melting mozzarella. Those who know to ask can get a simple off-the-menu treat of bread fried in rich olive oil and topped with mozzarella melted slightly under the broiler. Alongside the bread is Trastavere's tomato salad, crudely chopped tomatoes apparently dressed with vinegar, a drop of oil, salt, and herbs—basil sometimes, Italian parsley others. Such naïve little dishes are at the heart of good home cooking; one can imagine their invention by talented but thrifty cooks faced with a bit of this and that and some not very fresh bread.

The pasta at Trastavere is brilliant. The capellini primavera must be the best in town. This is not one of those fussy arrangements of cream-tossed pasta decorated with diminutive but not necessarily tasty bits of vegetables. Somehow, a fine, almost sweet broth develops during the precise preparation of the vegetables, and that, along with the vegetables themselves—tiny broccoli florets, slim slices of zucchini, tender diced carrots, and sweet peas—is all that is needed to dress the threads of pasta. Not that there is anything at all lacking in the linguine with astonishingly tender clams in a simple briny broth accented with olive oil and garlic. The bucatini all' Amatriciana, thick and bite-y, is tossed with tomatoes, pieces of onions, and bits of smoky pancetta; a generous dusting of freshly grated cheese pulls it together.

If one were required to choose a single entrée here, it would have to be the magnificent veal Trastavere, a chop gently flattened, kept on the bone, lightly breaded, and faultlessly panfried in olive oil. A generous serving of the notable tomato salad tops off the whole thing. But it would be too bad to miss the various chicken dishes—the succulent sautéed chicken fragrant with rosemary, or the hearty combination with sweet peppers, or, for that matter, the delicate chicken with mushrooms and a dash of white wine stirred into the pan juices.

The best of the seafood dishes is zuppa di pesce, a choice selection of clams, prawn-sized shrimp, mussels, and whatever flat fish is fine (striped bass most often), and perhaps a bright lobster claw, adrift in a tomato-based broth that ranges in style from fresh and light to dark, concentrated, and more intensely flavored. Immaculate rings of calamari are stewed in a light sauce spiked with hot red pepper, and the shrimp scampi-style are healthy, carefully prepared specimens that at the very least break the clichéd presentation of oily, overcooked shrimp flavored with garlic salt.

The Napolean is the best dessert at Trastavere, homemade, imperfect-looking but breathlessly fragile layers of golden pastry slathered at the last minute with rich pastry cream and dusted with powdered sugar. But this delight is often scarfed up by early diners, to the constant frustration of those who come later (seatings are at 7 and 9:30) and who then make do with an impressive, rich, and dense-textured chocolate mousse and a stunning, thick-shelled chocolate tartufo.

There is a flaw to the otherwise wonderful cooking here, and it is a tendency to oversalt. Considering that the senses are bombarded with all manner of taste and aroma at Trastavere, the heavy use of salt, the seasoning of choice of those who really have no comprehension of flavor, seems unnecessary. (Although one does suspect that an excess of salt is one of the secrets of the tomato salad.)

As of this writing, Trastavere 84, a block away from the original, had just opened. The chef there is Paul Lattanzi, who had worked alongside his mother, Erminia, who continues as chef at Trastavere. The menu is identical, and so is the execution; mother and son apparently have cooked together long enough to create a seamless style, and anyone who has come to love it will not be disappointed. In addition, the new outpost relieves Trastavere's only significant problem—far too much popularity for a narrow room that barely accommodates nine tables. During the summer, those waiting for tables were content to gossip at the sidewalk—the Roman habit of extending the restaurant into the public space in front of the restaurant translates nicely to New York—but nippier days are upon us and 21 additional tables are welcome. There is lunch at Trastavere 84 as well, and though there are no set seatings, reservations are still imperative. Trastavere, 309 East 83rd St., New York, N.Y.; 734-6343. Trastavere 84, 155 East 84th St., New York, N.Y.; 744-0210. *C.L.*□

VIENNA ANGELS

continued from page 71

elevated part of their city's musical life. Not until relatively late in the history of Catholic church music—late in the 19th century—were women allowed to participate in public performances. Until then the higher parts in choral textures, as well as many of the solos that occur in many settings of the Mass, were the province of male singers: grownups who had been trained to sing falsetto, others whose change of voice was forestalled by surgical means . . .

Continued on next page

THE IRIS BOOK

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VIENNA ANGELS

continued from preceding page

or, in more enlightened cities, boys.

Thus, the boys of Vienna were enlisted to serious purpose. They were lodged at Imperial expense, trained rigorously in music and in academic studies, fed and boarded on Spartan terms. Membership in this elite circle was always, as it is now, a signal honor in that most musical of all cities. A prospective boy chorister, so the Emperor's decree ran in 1498, may join the choir no younger than 10, but he may audition and get himself in readiness anytime from eight on. That rule persists. One of the most famous of Vienna's choir boys, Franz Schubert, joined the group in 1808 and remained five years. While at the school he had ample opportunity to nurture his divine gifts as a composer. He wrote pieces for the school orchestra and even learned to conduct it. A report card that survives notes his "special musical talent," his "remarkable application to the art of music." A letter also survives, written by the 10-year-old Schubert to his older brother, Ferdinand. "Send me some money," begs the hungry Franz, "so that I can buy some more food."

By 1914, Vienna's choir boys were already the object of pilgrimage; guests of the Imperial family came away with ecstatic reports about the singing at the Chapel. But then came 1918, the end of Imperial Austria and all its accouterments, the end, therefore, of festive choruses living at the Emperor's command and fed out of the Emperor's treasury. From 1918 until 1924, there were no Vienna Choir Boys—none, that is, existing under official decree. But in that latter year Rector Joseph Schnitt, who had been the last Imperial Chaplain, decided on his own to reestablish a boys' choir in Vienna on the same basis as before: a choir to sing at the Hofburg Chapel, boarded and trained at state expense. Father Schnitt also put a great deal of his own money into the project, but his efforts bore fruit. From 1924 until Germany's armies marched into Vienna in 1938 and made the choir's quarters a school for the Hitler Youth, the Vienna Choir Boys again raised angelic voices in folksong and in liturgy. No longer restrained to serve an emperor exclusively, Father Schnitt and his choristers also began to give secular concerts. In 1932, New York impresario Sol Hurok heard them in Vienna and joined the long ranks of those who succumbed. But Hurok did more, and from 1932 on, the Vienna Choir Boys were among the top attractions that were presented by the Hurok Office across the United States.

To this purpose, the ranks of the Choir Boys were swelled from the 20 to 30 boys under the Empire to nearly 100. That way it became possible, as it still is, for units of the Vienna ensemble to perform simultaneously, or so it would seem, in New York, London, and at Mass in Vienna.

After Hitler's accession, however, life again stopped for Father Schnitt and his charges. The Nazi rulers of Austria ended the choir as an official body; Father Schnitt himself took refuge in the countryside. But no sooner had Vienna been recaptured in the spring of 1945 than that miracle of musical rebirth happened once again. One morning while workmen still cleared away the rubble of the bombings, there appeared little typewritten slips of paper stuck to trees all over town: Father Schnitt was back, looking for worthy singers to form a reborn Vienna Choir Boys. (He remained the Choir Boys' beloved leader until his death in 1955.)

And so, for a third time, the Vienna Choir Boys came to life, in May 1945, with a joyous performance of a Haydn Mass conducted by the late Viennese maestro Josef Krips that most music lovers reckon as the official time of Vienna's resurgence to cultural supremacy. From then to the present day, there has been no stopping Vienna's mellifluous junior warblers. Home now is an old Viennese palace donated by the State as a boardinghouse and school. There the chosen singers still endure all the rigors, if not as much of the hunger, that Schubert noted in 1810. Nearby is another school, a most civilized touch, where over-the-hill ex-choir boys can nurse the cacklings of their changing voices and continue their music studies free until ready to reenter the real world.

The pictures of their international conquest are familiar enough: at the White House singing for one President after another; at New York's St. Thomas Church in a basketball fray with that church's own boy choir; standing like rapturous angels in the choir loft of their own chapel; running wild-eyed through Macy's, the Grand Canyon, the Imperial Palace at Tokyo. The sounds are equally famous: the tours, usually at Christmas; the records, a vast repertory from folk to religious; radio, television, and at least one movie (a forgettable Disney opus called *Not Quite Angels*).

Better yet, the high musical accomplishments of these splendid lads, singing their hearts out despite the certainty that the choir boy's career is one with no future, has inspired the development of similar choral ensembles the world over. Today one can hear superbly trained boys singing at several New York churches and from such other famous groups as the St. Paul and the San Francisco Boys' Choruses.

First and best, however, there was Vienna.

BOOK BETS

continued from page 36

dish a visual delight. . . . Another book for the imaginative hostess, **Glorious Food** (Stewart, Tabori & Chang, $40) by successful New York caterer Christopher Idone contains ideas for entertaining, innovative menus, and recipes for preparing them.

Architecture and the decorative arts

The simple elegance of Japanese architecture is evident in **A Japanese Touch for Your Home** (Kodansha, $15.95) by Koji Yagi, with over 160 serene exteriors and interiors and suggestions on how to adapt their decorative ideas to your own home.

Gardens of a Golden Afternoon (Van Nostrand Reinhold, $29.95) by Jane Brown is the story of the partnership of Edwin Lutyens (architect/designer) and Gertrude Jekyll (landscape designer), who together designed and landscaped many of the gardens of the great Edwardian estates.

American Decorative Arts (Abrams, $65) by Robert Bishop and Patricia Coblentz spans 360 years of creative design in the U.S.—architecture, interiors, textiles, silver, glass, household accessories—with over 400 illustrations. . . . **American Furniture & The British Tradition to 1830** (Knopf, $45) by John T. Kirk traces the development of furniture design in the States from its British and European antecedents.

The History of Porcelain (Morrow, $35) edited by Paul Atterbury follows the development of porcelain objets d'art from early China to the present, with each very readable chapter by an eminent authority. . . . **Steuben Glass** (Abrams, $55) by Mary Jean Madigan has over 1,000 illustrations of Steuben's impeccable creations, plus a complete catalogue of Steuben glass from 1933 to the present.

For collectors or just antiques lovers: Knopf's informative, attractive paperbacks under the general title of **The Knopf Collectors' Guides to American Antiques** ($13.95 each). Illustrations are in color, one object to a page, and the text for each is divided into Description, Materials and Dimensions, Locality and Period, Comment, Hints for Collectors. Ready for Christmas: *Chests, Cupboards, Desks & Other Pieces; Chairs, Tables, Sofas & Beds; Quilts, Coverlets, Rugs & Samplers; Glass, Tableware, Bowls & Vases.*

The history and technique of **Japanese Cloisonné** (Weatherhill, $65) are delineated by Lawrence A. Coben and Dorothy C. Ferster in a book whose stunning illustrations may just create a whole new group of devotees.

A special-interest miscellany

For dedicated gardeners: *The* big gift is

The New York Botanical Garden Illustrated Encyclopedia of Horticulture (Garland, $525 for the 10-volume set; $52.50 each) by Thomas H. Everett. It covers every subject imaginable in the field of horticulture, many not found in the general run of gardening books. The writing is clear, earthy, and no more technical than is necessary.

For balletomanes: **Ten Dancers** (Morrow, $29.95). Photographs (Pierre Petit-jean) and text (Holly Brubach) of 10 internationally famous ballet stars (Makarova, Martins, Gregory, Dowell, etc.) showing them on stage, during rehearsal, and in their private lives.... For the opera buff: **Opera People** (Vendome Press, $30), 100 photographs by Christian Steiner of many of the world's great opera stars and conductors, with text by Robert M. Jacobson.... For lovers of musical theater: **American Musical Comedy** (Oxford Univ. Press, $19.95) by Gerald Bordman. A sparingly illustrated, serious history of America's great art form, from *Adonis* to *Dreamgirls*.

For practiced needleworkers: **Knitting in Vogue** (Viking, $25) by Christina Probert. Patterns from the '30s to the '80s that appeared in *Vogue* magazine and that are still eminently wearable.

For Italophiles: **Florence and Tuscany** (Vendome Press, $50), photographs by Fulvio Roiter, and **Renaissance Architecture in Venice** (Abbeville, $37.50) by Ralph Lieberman. Both visual feasts.

For the bookworm: A new edition of Charles Dickens's **Nicholas Nickleby** (Macmillan, $19.95) that is a facsimile of the 19th-century "Household" edition, containing 50 reproductions of the original engravings plus 40 full-color illustrations from the ultra-successful stage production.

And just good reading:

And More By Andy Rooney (Atheneum, $12.95). More short essays—this time from Rooney's newspaper column—wry and right on target.

Light Thickens by Ngaio Marsh (Little, Brown, $12.95). The Dame's last mystery.

The Samurai (Harper & Row, $12.95). A new translation of a novel by the distinguished Japanese author Shusaku Endo.

Journey for Our Times (Kodansha, $18.75). A memoir by Harrison E. Salisbury.

Confessions of an Actor (Simon and Schuster, $15.50). Laurence Olivier's long-awaited autobiography.

The Last Houseparty. By Peter Dickinson (Pantheon, $11.95). A new novel by the quirky English writer.

Ponselle—a Singer's Life (Doubleday, $22.50). The memoirs of one of the glories of the Golden Age of opera. Written with James A. Drake. □

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms selling *only* to interior designers, department-store decorating services, and architects.

Cover

Antique needlepoint rug with roses: 7′ × 6′8″. $7,800. From Coury Rugs*, NYC 10022. **Paper-covered boxes:** Oval- and heart-shaped. From a collection at The Gazebo. **Tree ornaments:** From Kurt S. Adler. In "trim-a-tree" shops nationwide.

Through the house

pp. 42–51

pp. 42–43

Mantel: By restoration carpenter Paul Czarnecki.

pp. 50–51

Finlandia rug: With pastel multicolored stripes. From Stark Carpet*, NYC 10022. **Glass hurricane lamps** (two shown): $22/ea. From Lee Bailey at Henri Bendel.

p. 52

18th-c. Long Island rocking chair with rush seat (in front of tree): From James E. Abbe Jr., Antiques.

p. 53

Hand-blown wine glasses: From Simon Pearce. **French nut torte with marzipan icing:** From Patisserie Lanciani.

Glorious greenery

p. 53

Grapevine wreath trimmed with fruit and berries, 25″ diam., $200 plus shipping (10 lbs.) from Mädderlake.

p. 54

Wreaths shown with ribbon come with ribbon. Since they are hand-made, dimensions are approximate. Your local florist may be able to make the wreaths not listed here to order.

1. Bay-leaf wreath, 15″ diam., $33 ppd. from E.A.T. at Henri Bendel.

2. Sailor-doll-and-pine-cone wreath, 18″ diam., $40 plus shipping (3 lbs.) from Accents Unlimited.

4. Cinnamon-stick wreath, 19″ diam., $150 plus shipping (5 lbs.). Also available: 8″-diam. wreath of cinnamon sticks and star anise, $75 plus shipping (2 lbs.) from Parrish Woodworth.

5. Grapevine wreath, 14–16″ diam., $10 plus shipping (details below). Other sizes: 7″ diam., $4. 12″ diam., $6.50. 20–24″ diam., $13. Add $2.50 for UPS shipping for one wreath, $1 additional for each additional wreath. Also available: Decorative grapevine baskets, 8″ high, 14″-diam. with handle or 20″-diam. without handle, $34 each plus shipping ($4 UPS for one basket, $3 for each additional basket) from Susan L. Sheehy.

8. Wreath of dried statice, roses, pinks, teasels, sorrel flowers, laurel leaves, eucalyptus seedheads and leaves. 20½″ diam., $125 plus shipping (2½ lbs.) from Persephonie.

9. Mimosa wreath, 12″ diam., $65 plus shipping (2½ lbs.) from Persephonie.

11. Wreath of bleached pine cones on a balsam and juniper base, 34″ diam., $300 plus shipping (50 lbs.) from Parrish Woodworth.

12. Wreath of rosemary, sage, and tarragon on a bay-leaf base, with bouquets garnis, 15″ diam., $45 plus shipping (3½ lbs.) from Accents Unlimited.

14. See Shopping Information for page 53.

p. 55

Poinsettias are "Eckespoint White" and "Gutbier V-14 Glory," planted three to each 7½-inch-diameter pot. Shelves were custom made.

Designers at Home

pp. 56–61

p. 56

Coffee spoon: Sterling silver with seashell handle. $32. By Angela Cummings. At Tiffany & Co.

p. 60

Terracotta pitcher: 42-oz. capacity; glazed inside. $45. By Elsa Peretti. At Tiffany & Co.

p. 61

Potcover ashtray: Of sterling silver. Small, $355; large, $990. At Tiffany & Co. **Ottomans:** Covered with metallic leather. 14″ diam. Red with black stitching (on chaise), $1,200. Red with green, blue, silver stitching and purple with gold, red, silver stitching (on floor), $1,000 ea. Handmade by Bobby Breslau.

Store addresses

ACCENTS UNLIMITED, 2211 Broadway, New York, N.Y. 10024.

AD HOC SOFTWARES, 410 West Broadway, New York, N.Y. 10012.

BARNEY'S CHELSEA PASSAGE, 111 Seventh Ave., New York, N.Y. 10011.

BOBBY BRESLAU, 45 East 7th St., New York, N.Y. 10003.

BULGARI, 2 East 61st St., New York, N.Y. 10021

CREATIVE ARTS WORKSHOP, 80 Audubon St., New Haven, Conn. 06511.

CRYSTAL CAVE, 1141 Central Ave., Wilmette, Ill. 60091.

DAVID LAURANCE, 345 East 57th St., New York, N.Y. 10022.

DIDIER AARON, 32 East 67th St., New York, N.Y. 10021.

THE ELEMENTS, 90 Hudson St., New York, N.Y. 10013.

FLORIAN PAPP, 962 Madison Ave., New York, N.Y. 10021.

THE GAZEBO, 660 Madison Ave., New York, N.Y. 10021.

GORDON FOSTER ANTIQUES, 1322 Third Ave., New York, N.Y. 10021.

HADLEY-DIMMOCK ANTIQUES, 1034A Lexington Ave., New York, N.Y. 10021.

HELLER GALLERY, 965 Madison Ave., New York, N.Y. 10021.

HENRI BENDEL, 10 West 57th St., New York, N.Y. 10019.

HENRY LEUTHARDT NURSERIES, P.O. Box 666G, East Moriches, N.Y. 11940.

JAMES E. ABBE JR., ANTIQUES, 45 West Main St., Oyster Bay, N.Y. 11771.

JAMES II GALLERIES, 15 East 57th St., New York, N.Y. 10022.

JANE WILNER LTD., 3251 Prospect St., Washington, D.C. 20007.

MÄDDERLAKE, 816 Madison Ave., New York, N.Y. 10021.

MARSHALL FIELD'S, 111 North State St., Chicago, Ill. 60690.

PARRISH WOODWORTH, 33 East 65th St., New York, N.Y. 10021.

Continued on next page

SHOPPING

continued from preceding page

PATISSERIE LANCIANI, 275 West 4th St., New York, N.Y. 10014.
PERSEPHONIE, 1373 Third Ave., New York, N.Y. 10021.
SIMON PEARCE, The Mill, Quechee, Vt. 05059.
SOINTU, 20 East 69th St., New York, N.Y. 10022.
SUSAN L. SHEEHY, 319 Fuchsia Way, Healdsburg, Calif. 95448.
TEN GREENFIELD, 10 Greenfield Ave., San Anselmo, Calif. 94960.
THALIA HI-FI AUDIO, 965 Madison Ave., New York, N.Y. 10021.
TIFFANY & CO., 727 Fifth Ave., New York, N.Y. 10022.
TROMPE L'OEIL GALLERY, 24 East 81st St., New York, N.Y. 10028.
WOLFMAN-GOLD & GOOD CO., 484 Broome St., New York, N.Y. 10013.

BUILDING FACTS

Materials and equipment in the house on page 78

ARCHITECT: Alfredo De Vido & Associates
CONSTRUCTION MANAGER: Saul Gersen
INTERIOR DECORATOR: Barbara Ross and Barbara Schwartz of Dexter Design.
SIZE OF LOT: 40′ x 100′
SIZE OF HOUSE: 3,800 square feet.
STRUCTURE
Foundation: Poured concrete.
Structure: Steel C-joists and poured concrete.
EXTERIOR OF HOUSE
Exterior walls: Masonry 8x8″ brick in brown by Belden-Stark.
Roof: Built-up roofing. Xpandex with Shelltex. Polyshell, St. James.
Insulation: 3½″ fiberglas by Owens-Corning.
Windows: Three Rivers, Pittsburgh PA 15233.
Doors: Permadoor by U.S. Steel.
INTERIOR OF HOUSE
Interior walls: Sheetrock by U.S. Gypsum Co.
Ceilings: Sheetrock by U.S. Gypsum Co.
Floors: Oak in major rooms. Tile in bathrooms by American Olean.
Interior paints: Pittsburgh Paints.
Hardware: Arrow.
Elevator: Sedgwick.
Kitchen and bathroom cabinets and countertops: Custom made of plastic laminate from the Formica Corp.
Plumbing fixtures: Kohler.□

FAMILY'S HEALTH

continued from page 24

gynecology, Dr. Lauersen dispels many medical mysteries with simple but complete explanations to questions he was most frequently asked in response to his first book, *It's Your Body* (Grosset & Dunlap), and at his lectures around the country. An invaluable source book for today's woman.

The Male—From Infancy to Old Age by Sherman J. Silber M.D. (Scribner's, $12.95): All the things your father never told you about the male sexual system and how it really works. Covering all aspects of being a man in today's changing world, Dr. Silber cuts through the myths and misconceptions surrounding male sexuality, with full descriptions of what can go wrong and what should be done when something does. Included are all the foibles and perils of the male sexual system from bruises, lumps, and bumps to venereal disease, sexual performance, prostate problems, impotence, and what predisposes a man toward different sexual preferences. Definitely a book for men, but smart women will want to read it, too.

Food for Champions—How to Eat to Win by Ned Bayrd and Christ Quilter (Houghton Mifflin, $11.95): Here is the must book for every would-be athlete, local champion, or fitness addict who wants to be at his or her nutritional best. Separating fact from fiction, the authors present the latest information on all aspects of sports nutrition—from which nutrients give you the competitive edge to whether water or Gatorade is the drink of choice between rounds. The authors dispel many a myth about what steroids, megavitamins, and painkillers can and cannot do for your performance, as well as tell you how to assess your nutritional needs, how nutrition affects sports prowess, why drugs don't work in the long run, and finally, a welcome section on how to maintain a training table at home—how to shop, cook, and eat to win.

Jane Brody's The New York Times Guide to Personal Health (Times Books, $19.95): In a source book offering an overall approach to achieving and maintaining sound health, Jane Brody provides a great deal of specialized information covering a wide variety of health problems. The subject matter is presented in a series of easy-to-read short essays on everything from nutrition, diet, sex, drugs, and reproduction to environmental hazards, safety, dental health, choosing a doctor, and serious illness.

Primarily a book to read while you are healthy, it emphasizes taking more responsibility for your own health by learning as much as possible and following a sensible lifestyle. Included are tips on how to avoid unnecessary and expensive medical treatment, get better care from your doctors, and maximize your chances for a healthy old age while making the most of the years in between.

The 200 Calorie Solution—How to Burn an Extra 200 Calories a Day and Stop Dieting by Martin Katahn Ph.D. (Norton, $13.95): Psychologist and director of the Vanderbilt University Weight Management Program in Nashville, Dr. Katahn describes how to end the vicious cycle of diet and despair by comparing your eating and activity habits and evaluating them in terms of your weight problems. A book of sound dieting advice that tells you how better weight control can be achieved by increasing your activity output some 200 calories a day using a program of morning exercises plus walking, jogging, or playing a sport. The increased activities outlined in the book are designed to burn off about two-thirds of a pound each week and at the same time strengthen the cardiovascular system and reduce tension. A sensible diet and exercise plans are discussed along with an examination of two common roadblocks to successful slimming—bad eating habits and a slowed-down metabolism.□

MONEY

continued from page 32

years. The interest paid by these notes will be adjusted to 102 percent of the three-year T-bill rate in July 1982.

Ford Motor Credit Co. one-year extendible notes mature in July 1985, and yield 16 percent until July 1983, when the yield will be adjusted to 115 percent of the one-year T-bill rate. (These notes sport a high yield plus a generous yield's formula because they have a relatively poor credit rating. Standard & Poor's rates them BBB+.) They can be redeemed each July.

Enter the super N.O.W.

Banking authorities in South Dakota have created a "Super" N.O.W. account, which offers a relatively high yield, liquidity, and FDIC insurance. Banking authorities in New Jersey are considering a super N.O.W. account of their own; others will follow.

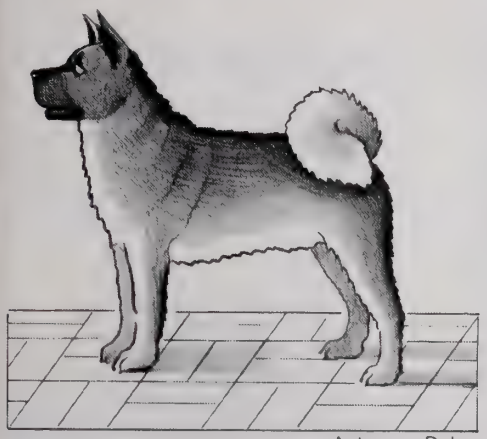
Here's how South Dakota's super N.O.W. account works: You keep a minimum balance of $5,000 in the account, which earns the regular passbook rate—5¼ percent. Anything over $5,000 will earn any rate the bank chooses to pay. There are no ceilings on the interest you can earn; no penalties for early withdrawal. However, if your balance falls below $5,000, your yields fall back to the passbook rate.

The deal only makes sense if you put a substantial sum into the account. For example, let's say a super N.O.W. paid 14½ percent. If you put $100,000 into the account, $95,000 would earn 14½ percent, while only $5,000 was stuck at a 5¼ percent rate. You'd still wind up with better than a 14 percent yield—pretty good considering you'd get FDIC insurance protection on all your money. But, if you only had $10,000, your total would be less than 10 percent. You could do better elsewhere.□

Akita: A dog you may not know

Plus how to cope with the death of a pet and good news for cat lovers—a cure for feline leukemia

By Patricia Curtis



Anton vanDalen

Q *Lately I've noticed what seems to be a new breed of dog on the street (new to me, anyway) that looks a bit like a Chow in build and with a broad black nose and straight, erect ears, but with a shorter coat. What could it be?*

A It sounds like an Akita, a currently very trendy breed that originated in Japan about 300 years ago and is revered there. It is a massive dog, 24 to 28 inches tall at the shoulder, with a broad head, small deep-set eyes, thick coat, a large tail that curls over its back. It can be any color, including white, pinto, or brindle.

Akitas are elegant, brave, and dignified dogs, reserved in manner and highly loyal and protective. They were originally used as hunting dogs, but are now considered working dogs, perhaps because if they are raised with children they normally make very good babysitters. They tend to take themselves seriously and are aggressive toward other dogs and unfamiliar people.

The American Kennel Club admitted the breed to registration in 1972. An Akita pup will cost upwards of $300.

Q *Our family's dog is very old, and while he is in reasonably good health, he could die at any time. If a pet dies at home rather than at the veterinarian's, what arrangements can be made for the body?*

A Many people simply bury their pets on their property, of course, provided there are no local zoning laws that prohibit this. Or, the Yellow Pages lists pet cemeteries and crematories that will pick up a pet's body from home. In New York City, for example, there's the New York Animal Mortuary, founded by a former undertaker, Roger Harris, who will provide a complete cremation or preparation for burial service. Some humane societies and SPCAs offer cremation or disposal services.

Don't be surprised if members of your family experience profound grief over your pet's death when it occurs. It is important that this feeling not be trivialized, especially for children and adolescents. People grieving over the death of a beloved animal are greatly hurt by others who say such things as, "Be thankful it was only a dog," or who respond as though the sorrow is insignificant.

Psychologist Peter L. Borchelt, of Animal Behavior Consultants, Inc., in New York, advises that people be encouraged to talk about their feelings of loss and sadness. "It can help to talk to an understanding therapist," he says. "However, it's more comforting to ventilate to another pet lover who is not a therapist than to try to talk to a therapist who is not a pet lover."

Q *Is it true that a new vaccine has been developed against feline leukemia?*

A Yes. Researchers at Ohio State University have invented a modified live vaccine intended to protect cats not only against contracting feline leukemia but also against becoming carriers of the disease. One of the problems of this killer disease is that a cat may not become infected itself but may be a carrier, passing the virus on to other cats.

The vaccine is not yet available to veterinarians for use, but is being widely tested. Dr. William J. Kay, Chief of Staff at the Animal Medical Center in New York, believes that the vaccine will be most recommended, at least at first, for use in households of several cats, one or more of which has been shown to be positive in feline leukemia tests. Then the cats in such a household that have tested negative should be protected by the vaccine. □

DEAR H&G

Q *Where can I find small fancy glass shades for an old chandelier?*
—P.L., New York, N.Y.

A A relatively large selection of clear pressed or etched glass shades of this sort is offered by *The Renovator's Supply,* Miller's Falls, Mass. 01349 (catalogue $2). Other sources include *Nowell's,* 490 Gate Five Road, Sausalito, Calif. 94965 (catalogue $3.50), *Rejuvenation House Parts Co.,* 4543 North Albina Ave., Portland, Ore. 97217 (catalogue $2), *St. Louis Antique Lighting Co.,* P.O. Box 8146, St. Louis, Mo. 53156 (catalogue $3), and *San Francisco Victoriana,* 3345 Palou Ave., San Francisco, Calif. 94124 (catalogue $5).

Q *I'm obliged to spend much of my time in an armchair and have yet to find a traditional wood table that can be drawn up close, over the chair arms.*
—G.P., Portsmouth, N.H.

A The answer may be "The Conformity Lee" table, which Carl Forslund makes in cherrywood. It fits over chair arms less than 24½ inches high and 29⅜ wide, and has a curved recess cut out of the 18-inch-deep top, for close comfort. In dark cherry or buckwheat honey finish, from Carl Forslund, 250 Pearl St., Grand Rapids, Mich. 49502 (catalogue $5); prepaid, $140 plus shipping (4% east of the Rockies, 8% west; 12% in Alaska or Hawaii) and any applicable sales tax.

Q *When installing a circular bench around the base of a tree, how much space should you leave between the tree trunk and bench?*
—G.B., Kansas City, Mo.

A For practical purposes, only mature trees lend themselves to "benching." According to horticulturalist James Fanning, your tree is a candidate if its height is in the upper reaches of the maximum-height range cited for the species in a good garden reference book: If need be, check your public library. A gap of about 4 inches all around should suffice for additional growth, proper air circulation, and leeway in case strong winds sway the tree.

Continued on page 126

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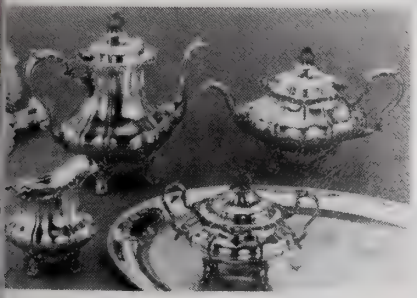
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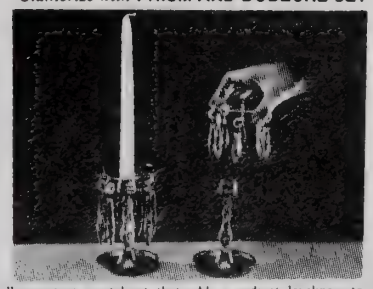
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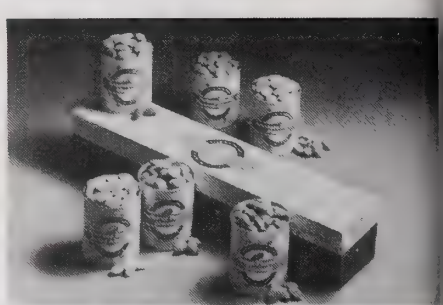
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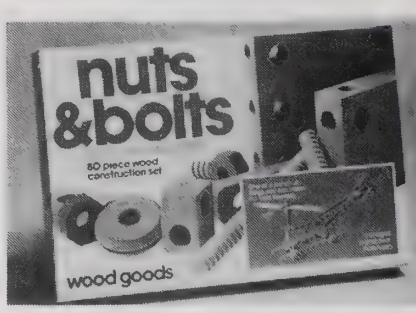
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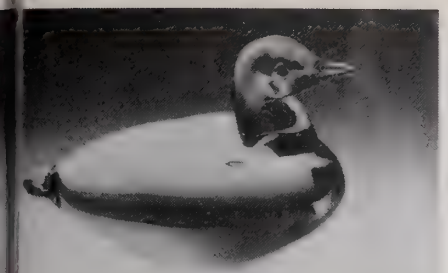
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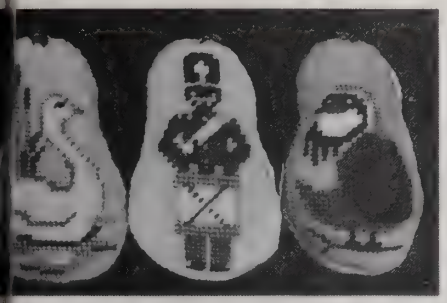
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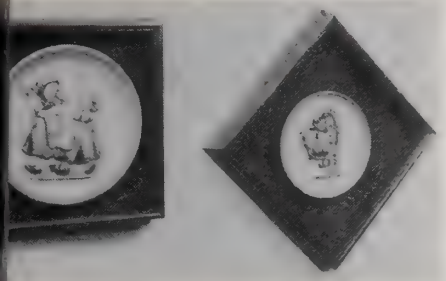
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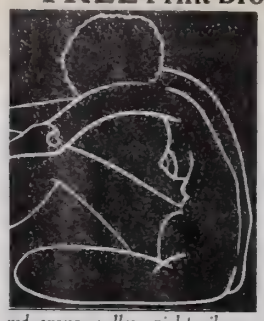
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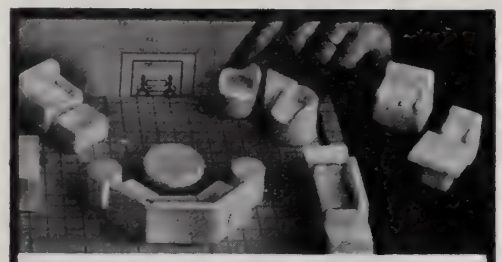
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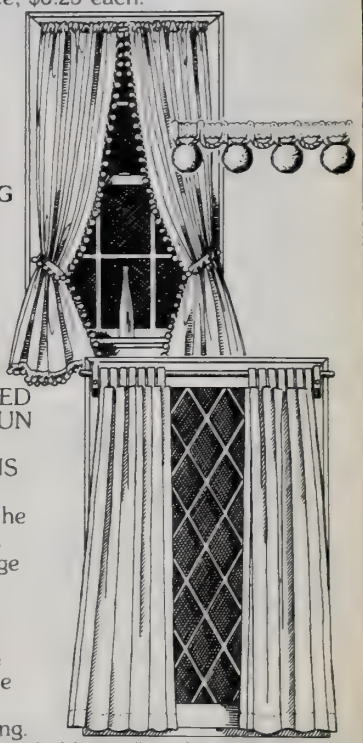
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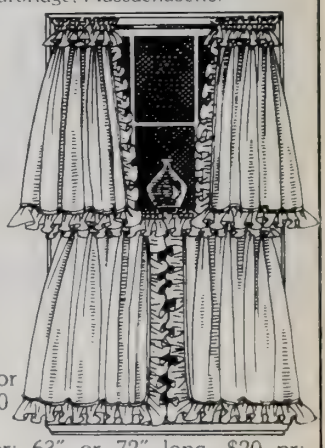
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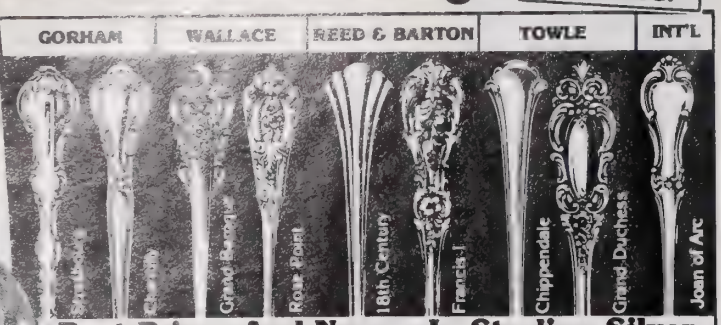
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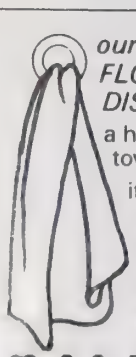
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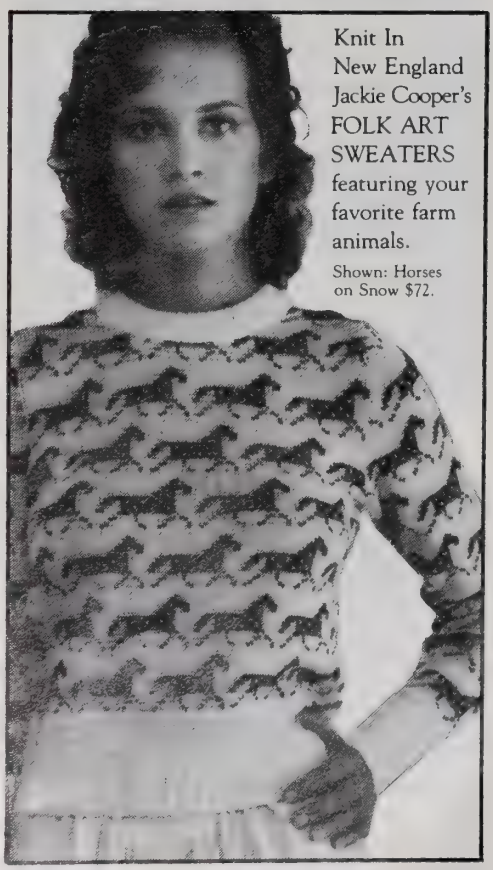
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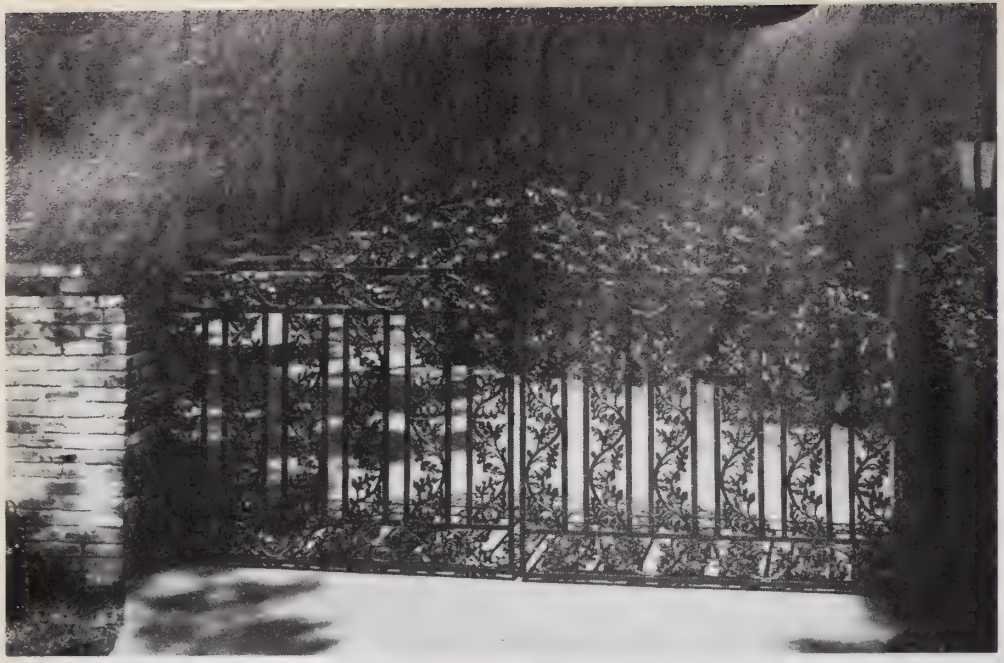
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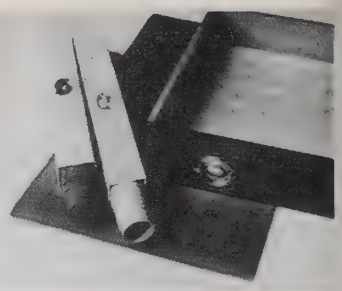
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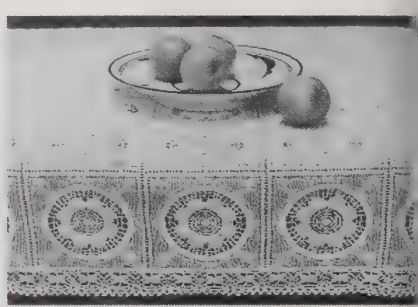
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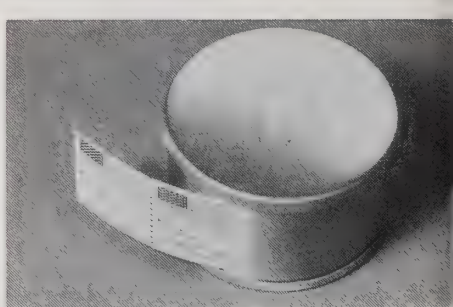
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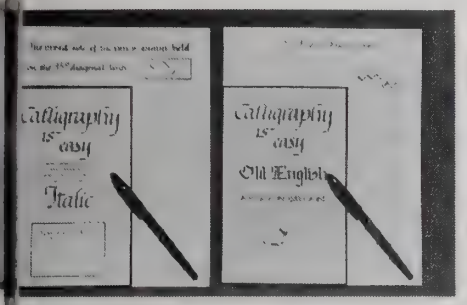
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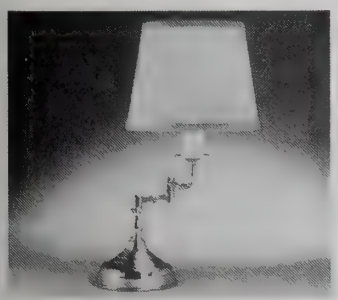
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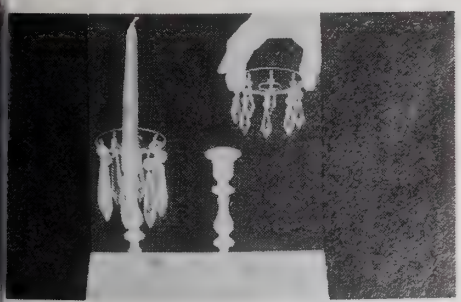
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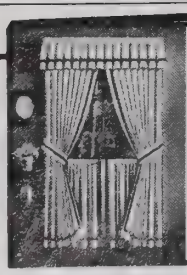
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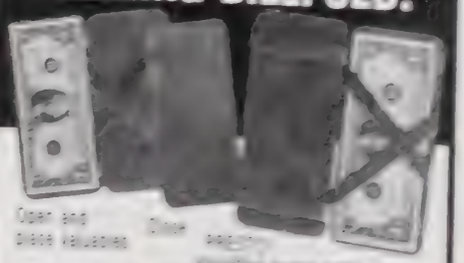
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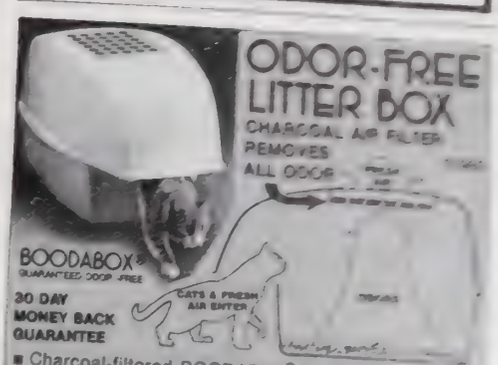
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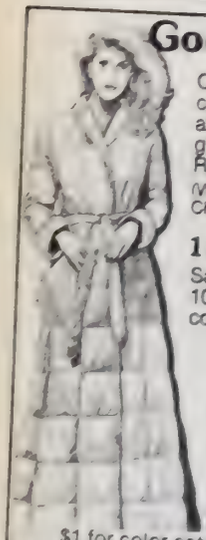
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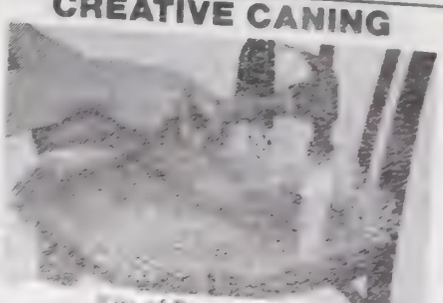
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$15.95 Add $2.50 shipg. (Canada, HI, PR & AK $4.50 shipping)

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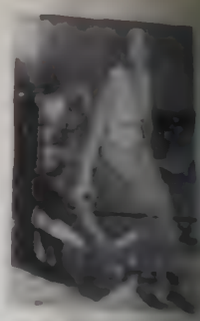
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Handwoven rattan all-purpose rack [illegible] for the kitchen or bath. Holds tissues, [illegible] pillows, and even small plants. Makes [illegible] welcome gift. 16"w, 4"d x 24"h. $12.95 [illegible] post. Send 50¢ to receive the 48-page color [illegible] Fran's Bask House, HG12, Route [illegible] Succasunna, NJ 07876.



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Classic pattern in 24 k gold electroplate. [illegible] need polishing. Ideal wedding, anniversary, baby gift. Each $4.98 ea. $1.50 post. Save! sets: 6 spoons, $24.95; 8 for $34.98; 12 for $49.98. Add $3 post. For quantities over 5 MC/VISA AE. Laurdiam Jewelers Corp., HG5, 10 West 33rd St., New York, NY 10001.

114 HOUSE & GARDEN



A SPECIAL BIT OF MAGIC

Robbi Hunt

In the rush of today's busy world, it is easy to forget the excitement, the enchantment, the anticipation very small child feels during this ecial Holiday Season. Remember e joy of the sights, sounds, and nells of Christmas past? For many of , shopping becomes a chore rather an a pleasure, and gifts are bought ut of obligation and not out of love nd friendship.

How nice it would be if you could ep back in time and recapture the d-fashioned glow, the warmth and harm of Christmas long ago; to pause nd consider, to savor the sights, unds, and wonderful smells; to be a nild again if only for a moment. Well, ow you can do just that!

The Old Mill Specialty Center in Mountain View reestablishes that world of childhood memories. More than just a place to shop, it is one to enjoy. Envision a recreated 17th century New England water wheel churning slowly while hundreds of tiny lights twinkle like swarms of fireflies in the trees. Christmas is everywhere you look, from the bright blush of thousands of poinsettas to the animated elves playing and fishing at the water's edge.

Many delightful discoveries are made while exploring The Old Mill's winding walkways. Among the shops downstairs you will find gifts from the Orient, an old-fashioned candy shop filled with chocolate Santas, peppermint sticks and other delights, elegant custom-made jewelry, and fashion apparel from fine lingerie to one-of-a-kind separates and scarves.

One small shop offers the unusual and fanciful in cards and giftwrap. Another offers handmade quilts, real teddy bears all soft cuddly as well as handcrafted items for children and adults. The coziness of the unique coffee house and bookstore beckons from one side, while further along the way can be found a mouthwatering assortment of dried fruits, nuts and holiday sweet meats. Still others feature colorful T-shirts, baseball trading cards for the collector, a large selection of fashion eyewear and even computer classes for both fun and business, designed especially for the first-time user.



Upstairs, amid delightful animal animations more discoveries await. Here you will find imported kitchen and dining ware, specimen seashells and collector corals and an elegant bath shop adjoining a soap and potpourri store with articles from luxurious bubble baths to fine French milled soap. Across the way are delicate porcelain dolls, Hummel figurines and other collectibles; beautiful antiques, fine antique reproductions, and unusual, one-of-a-kind gifts. Another shop features a blend of casual dresses and beautiful imported silks by the yard. Next door you will find a wide selection of fashion footwear; around the corner, soft suede coats and importe Icelandic woolens. There is even The Lace Museum, the only museum of it kind in the U. S., showing and teachin lace techniques from around the world. A very special shop just for Christmas sparkles with old-fashione glass ornaments and decorations, ma of which cannot be found elsewhere.











Claus & Co. Unlimited, Inc.-1980

Santa will be at The Old Mill from Nov. 26-Dec. 23, (excluding Mon., Nov. 29) Hours are 11AM to 8PM daily-Sun. noon to 5PM.



Santa's official peninsula residence: Hyatt Hotels, Palo Alto

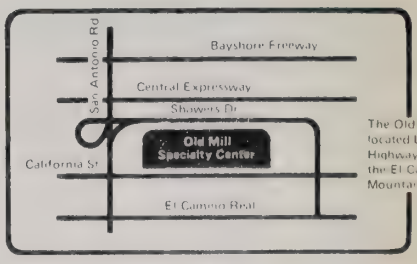


And what would Christmas be without Santa Claus? Every Center has its Santa in a red velveteen suit and cotton beard but only The Old Mill has the real Santa C. Claus. The minute you see him, no matter what your age, you will know from his snow white hair to his plump belly, to his shiny leather boots, that he is as real as your childhood dream. Among the many men who portray Santa Claus, this Santa is different. His real name is Santa C. Claus (the C is for Christopher), and he is Santa Claus 365 days a year and is every bit as real as his picture.

Other special treats are everywhere—a beautiful old-fashioned gingerbread village sparkling with lights, colorfully costumed madrigal singers, brass ensembles, even handbell choirs, bringing the magic of Christmas to all who enter The Old Mill.

Hungry from all your exploring? The Old Mill's international array of 12 restaurants presents an ever-changing menu of tastes and moods. The six small restaurants in the French Quarter offer you hamburgers, Greek food, fish & chips, shish-kabob, crepes, and the best in Polish & Ukrainian foods. Here you will also find scrumptuous confections, pastries and even freshly-made gingerbread houses you can take home and finish decorating yourself. At the other end of the center you can enjoy the best pizza in the Bay Area, or, for more formalized dining, sit on one of the patios along the stream for fresh salads & quiches, authentic Mexican food, New Orleans style creole cooking or the hot and spicy dishes of Hunan, China. At night enjoy the special sights and sounds of one of the Old Mill's nightclubs or attend one of its six first-run movie theatres. For a snack as you walk along there are chocolate chip cookies fresh from the oven or an ice cream cone.

So whether you are shopping for something special or just want to spend a delightful time with family and friends, you will enjoy an old-fashioned Christmas at The Old Mill. ■



The Old Mill is located between Highway 101 and the El Camino in Mountain View

Holiday hours starting Nov. 26
Mon.-Sat. 10AM to 9PM Sun. noon to 5PM.

The Old Mill

The Old Mill Specialty Shopping Center
2540 California Street, Mountain View, CA 94040
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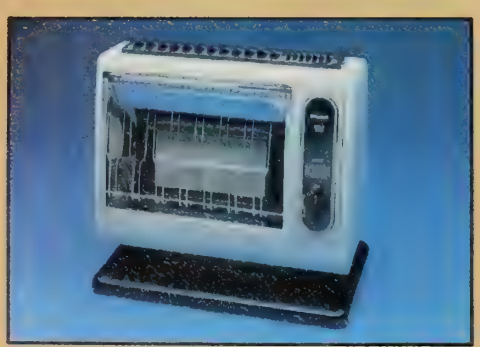
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Plus, models are available fo either propane *or* natural gas - the choice is yours. And Rinn heaters can even be connected t the gas log supply in your firepla — quickly and easily.



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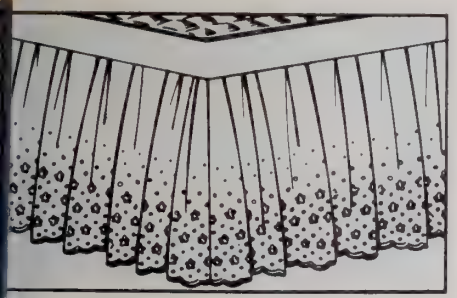
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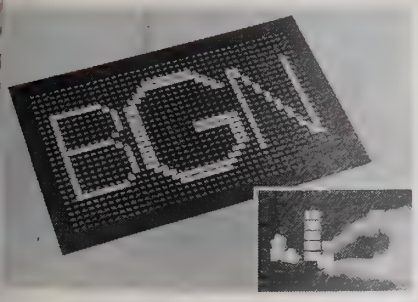
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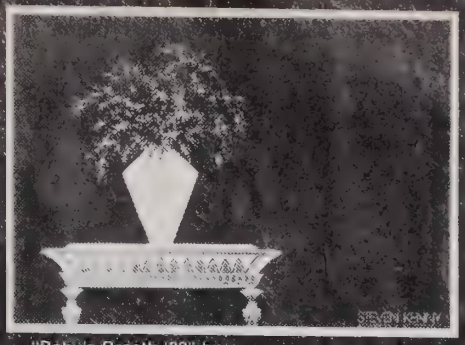
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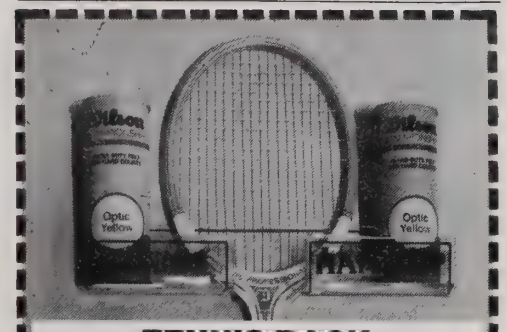
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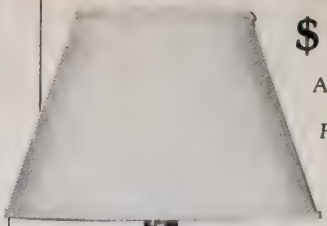
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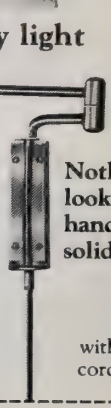
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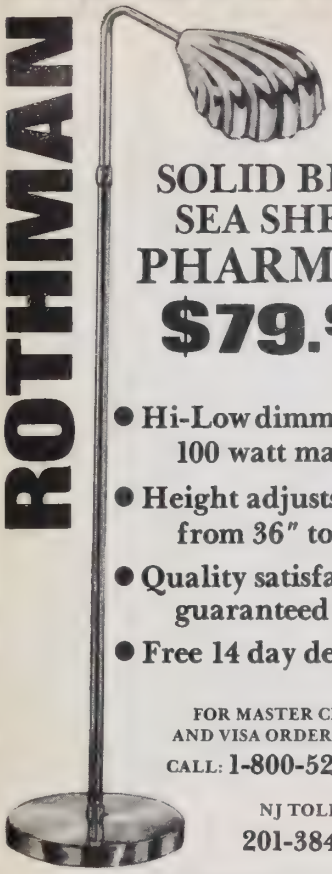


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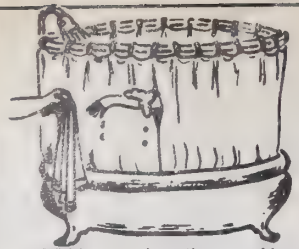
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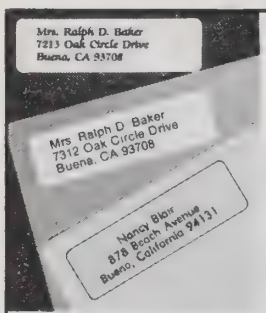
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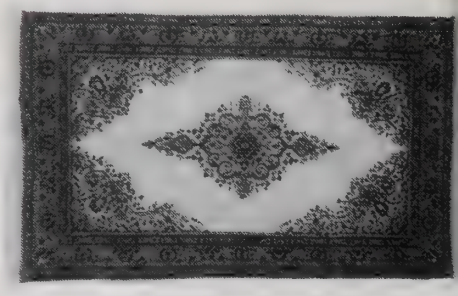
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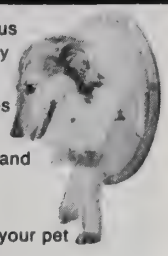
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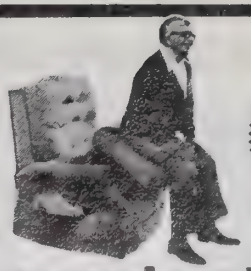
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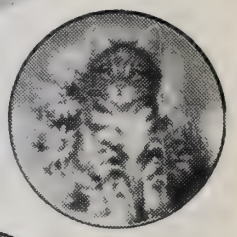
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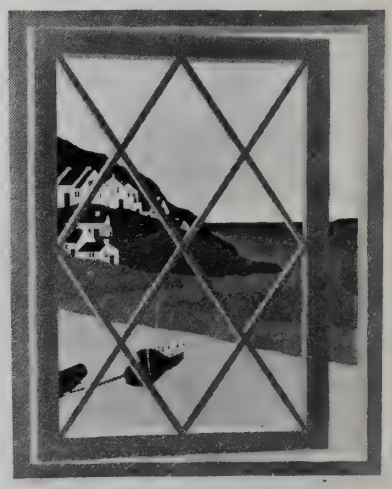




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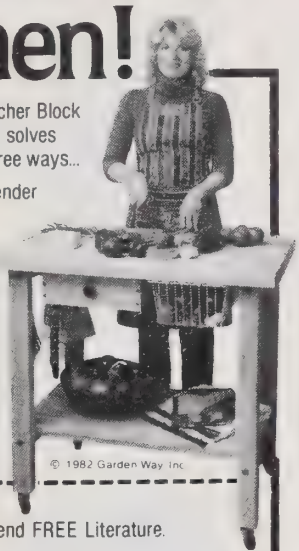
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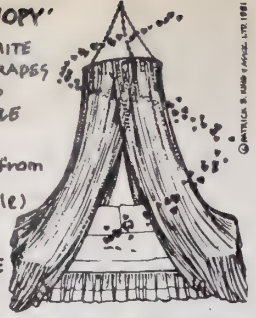
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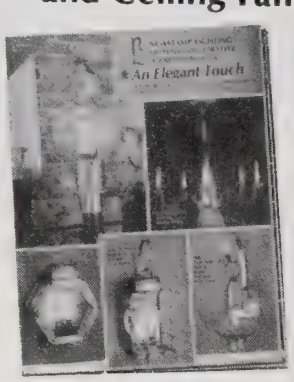
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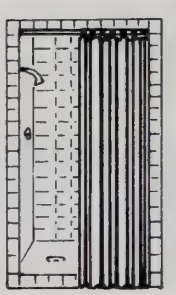
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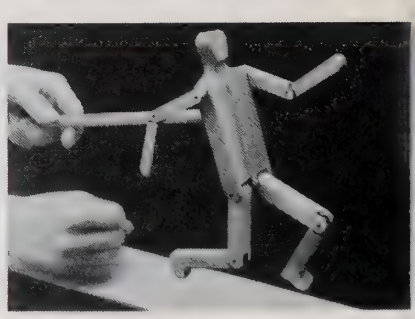
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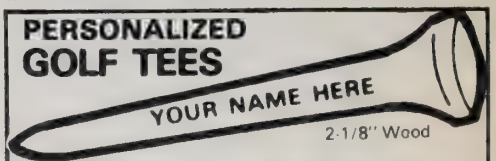
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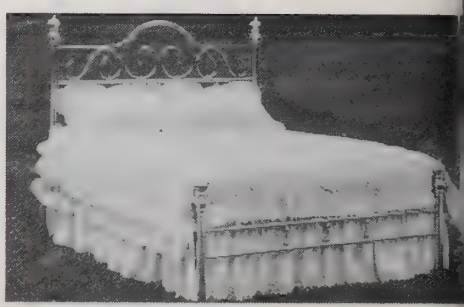
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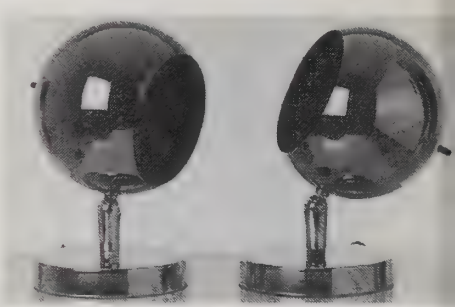
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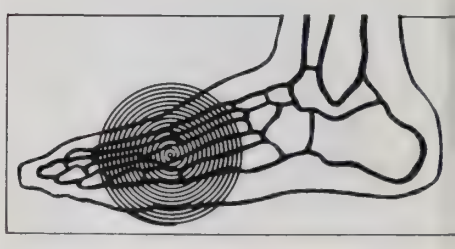
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Pruning shrubs and trees

How, when, and what to prune to keep your garden looking trim the year round



By Frederick McGourty

Sooner or later, most shrubs and trees require pruning to improve their appearance and health or to promote flowering. Although this can be an enjoyable part of gardening, there are few feelings as hopeless as wondering when and where to start on a tangled forsythia that has received little but benign neglect for 25 years.

The best remedy for old, overgrown shrubs is a three-year renewal plan. In late winter of the first year, remove one-third of the largest branches, cutting near the base of the shrub. The next winter cut out the second third of the old growth in the same manner, and then complete the job the following one. Each year, some flower buds will be sacrificed, but in the end, you'll have a virtually new shrub.

Occasionally shrubs can be so overgrown that drastic measures are called for. California privet, deutsia, flowering quince, and, in fact, most of the nonevergreen shrubs can tolerate being cut to the ground or a few inches above, but this is best done in late winter or early spring. Flowers will be lost for a year or two if the shrub is a spring bloomer, and some of the lush new growth will need to be thinned.

A little pruning of smaller branches is always helpful, to create a cleaner, more sculptural form and to remove crossing twigs which can scrape and open the wood to infection. In such cases, cut back to the next large branch, or to an outward-facing bud. Don't leave stubs. Pruning shears with a scissor-type cut—not the anvil type—give the closest, neatest cut.

The ideal time to prune spring-flowering shrubs like forsythia, mock orange, lilac, spirea, and most viburnums is immediately after flowering. This way they have the summer and fall to recoup and wet their buds for the following year.

However, the ideal time is not always the most practical time. If a spring-blooming shrub is a thick tangle, prune in late winter or early spring, while other garden tasks are not pressing and before new leaves appear. This is a good way to revitalize old shrubs and trees, too, and enables you to study the skeleton of the shrub before deciding on the best shape.

Summer bloomers like rose-of-Sharon, sweet pepperbush, buddleia, hills-of-snow, and Peegee hydrangeas bud in late spring and early summer, so prune them between February and early April. Pruning of the common blue and pink hydrangea should be restricted to removal of dead shoots and an occasional gawky branch, because flower buds tend to form during the previous autumn.

As a rule, broad-leaved evergreens—including rhododendrons, azaleas, mountain laurel, and andromeda—require little pruning. Remove overlapping and disproportionately large branches in late winter or early spring before the new growth appears. Very old mountain laurels and rhododendrons can be revived by cutting almost to the ground, but keep in mind that when a great deal of pruning is necessary, the plants are probably too large for the site—best to replace them.

The principles and timing for pruning small ornamental trees are essentially the same as they are for shrubs. The outline of a tree is clearest in late winter, before leaves unfold—prune to shape then, and to remove crossed branches. Water sprouts, the vertical shoots that grow from the main branches of crabapples and other small trees, can be removed almost anytime, but most effectively in early summer when their growth has subsided. Cut suckers away from the base of a tree whenever you see them. They may be from the understock of grafted plants, and eventually could take over.

Whether you are pruning shrubs or small trees, pause every few minutes—walk away a few feet and inspect your work. When in doubt, underprune slightly: You cannot replace a removed branch. And do not simply take the shears and trim. Symmetrical shrubs and trees have little character. A slightly gnarled, uneven shape can lend interest to an ordinary plant. □

· GARDENER'S CALENDAR ·



• DECEMBER •

Before Christmas, the first of the winter storms will have buffeted our shrub and perennial plantings, so it's time to check over wrappings and mulches, to make sure they'll be able to withstand the worst that January and February may have to offer. Wintertime pruning can begin now, and maybe it's a good idea to start by lopping out the overgrown, overaged stems of lilacs and similar shrubs. Check over stored bulbs of dahlias, gladiolus, and the like, and spread them out for a few days in a dry, warm spot if they show any signs of mildew. Be prepared to knock snow off the branches of evergreens before it builds up enough weight to break them. Suggest to Santa Claus that the gift of a garden book or two would be more than welcome. If you're planning a trip to the tropics during the winter, read up on the plants you're likely to encounter. Amaryllis bulbs that have been resting should be starting new growth about now—bring them into light and warmth and begin watering them. Keep on starting batches of paperwhite narcissus and lily-of-the-valley, and, while you're about it, why not buy a few bulbs of Easter lilies and get them started? Remember that house plants do *not* need fertilizer at this time of year, and go easy on the watering, too. And, to end the year in style, join a garden club.

James Fanning

LOOKING GOOD

continued from page 22

Common makeup mistakes: "Many women think eye makeup is for above the eye only. Not so. Be sure to work your shadow around the lower lashes, and rim the lower eye with pencil. Another mistake—brows. I hate them. I think they're very unimportant. They should be well-groomed but not made up. Penciled brows look like two black poodles, and the pencil lines like horrible scars."

Pablo's wonder cosmetic: "My favorite makeup item is Christian Dior's Indian Brown Soft Coloring Cream #557. I use it on almost everyone's cheekbones, to give an immediate look of health. It's wonderful."

Rx for fatigue: "Wash the face with warm water, then using the hands like cups, splash the face with cold water until you feel the eyelids numbing. Blot your face with a linen towel. I always recommend linen towels for the face. They're a marvelous little luxury that soothe the mind—just like music, incense, a comfortable place to sit.

"Another instant energizer is to change into a fresh pair of shoes. That, and a little shot of vodka, remove the tip of agony from anyone's face."□

□ beauty and health products new this month in the stores

A room takes on total ambiance when it's scented with a home fragrance. Artist and designer Diane Love's **Objects of Fragrance** for *Prestige Place* are decorative as well as aromatic. Her large frosted glass tea jar with silvered bronze basketry lid lets the colors of the potpourri inside shimmer through. Take off the top of the jar, and a perfume of roses and hyacinth permeates the room. This scent really travels through the air, and lasts; $45.

For the Christmas tree, or to mass in baskets in your entryway, *Woods of Windsor*'s **Clove-Studded Orange Pomanders,** ribbon-tied, are a lovely holiday touch; $10 each.

You'll love the look of **Scoundrel Perfumed Bath Petals** by *Revlon*—delicate pale peach flakes to soften your soaking. In a fluted lacquer-like box, red or purple; $15.

No woman should be without something from *Yves Saint Laurent*'s new **Beauté** cosmetics collection. If you choose just one thing, make it one of his classic lipsticks, like No. 35, an Amaranth Red, applied as he recommends for long-lasting color: Press a single layer of tissue against madeup lips. Apply powder. Brush off excess and reapply lipstick. In an elegant 18-karat-gold-plated tube topped with the unmistakable YSL logo; $12.50.

One of the sleekest, simplest candles around is *Jacqueline Couturier*'s **Fragrant Lights Candle,** ivory-colored, encased in a square frosted glass with cover, tied with a green grosgrain ribbon. Understatedly festive, and scented with the spicy Coriandre; $25.

A new perfume that inspires comment whenever you wear it: **Première** by innovative French fashion designer *Jean-Charles de Castelbajac*. It's a fresh bouquet of gardenias, honeysuckle, and lily of the valley, touched with Oriental notes. In a faceted bottle capped in gold, 1 ounce of perfume is $85; 2 ounces eau de toilette, $16. At Saks Fifth Avenue.

To look your best this season, why not try some conditioning color for your hair? *Clairol*'s **Color Renewal System** wakes up sleepy hair color and makes it shine again, while conditioners replenish the hair's natural texture and body. The color is semi-permanent so it washes away after six shampoos. Containing no peroxide or ammonia, the Color Renewal System can be used on permed hair, too, to add just a glaze of color and shine to hair that's dulled. The dripless color gel, applied 20 minutes, followed by a one-minute conditioner, brings out the warm, lively tones in your hair. Those with gray hair can either choose a shade close to their natural color to soften gray, or highlight with color a shade or two lighter. Fourteen shades; $2.60 each.

New from *Aramis*—**J.H.L.** for men, a scent originally created by Estée Lauder for her husband. The fragrance is a crisp burst of bergamot and neroli spiced with thyme, basil, tarragon, over a background of exotic woods and incense. In this complete line of grooming products is an especially wonderful black soap that lathers white; $10. Cologne, $35, for 1.7 ounces.

To drop into Christmas stockings, these gifts fill the bill: For teen-agers, *Maybelline*'s **Kissing Stick Kissing Kane,** a tube of three colorless, flavored glosses to condition and protect the lips. Choose the Strawberry/Toasted Marshmallow/Cherries Jubilee trio, or the Cherry/Fancy Fudge/Tangerine group; $2.95 for three.

A marble tube of five pony and goat hair makeup brushes slipped into the stocking of your favorite glamour girl will enable her to execute a professionalized face in minutes. There's a fat powder brush to fluff, then buff the face; a lip brush; a dual-sided lash or brow brush and comb; a contour brush to apply blush with just the right definition; and an eyeshadow brush. All have mother-of-pearllike handles, and the marble column they're housed in travels anywhere. **The Color Authority**

Continued on next page



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6. Circulation	Average No. Copies each issue during preceding 12 months	Single issue nearest to filing date
A. Total No. Copies printed	1,396,968	1,368,687
B. Paid Circulation		
1. Sales through dealers and carriers, street vendors and counter sales	376,800	370,000
2. Mail Subscriptions	640,429	635,593
C. Total Paid Circulation	1,017,229	1,005,593
D. Free distribution by mail, carrier or other means; samples, complimentary, and other free copies	20,105	23,194
E. Total distribution	1,037,334	1,028,787
F. copies not distributed		
1. Office use left over, unaccounted, spoiled after printing	16,801	9,900
2. Returns from news agents	342,833	330,000
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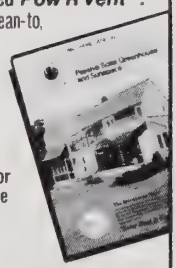
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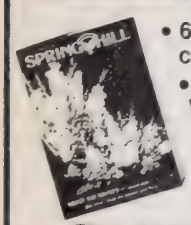
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LOOKING GOOD

continued from preceding page

Brush Collection and Marble Column by *Diane Von Furstenberg* is $37.50.

Contact lens wearers or those with sensitive eyes will appreciate **For Your Eyes Only** by *Max Factor*. It's a gentle, flakeproof mascara especially for women with sensitive eyes that's hypoallergenic and resists smearing and smudging. Another plus: The large brush wand makes application especially easy. In Black, Soft Black, or Black/Brown; $4.50.

And, to balance the impact of those big beautiful eyes, *Alexandra de Markoff*'s **Soft Effect Brow Pencils.** The double-ended pencils are alternately applied, in either the Fawn/Soft Brown combination, or the Taupe/Blonde duo, then blended, to shade and shape the brows naturally. Pencil and sharpener, $10.

A tiny, shiny white hexagonal box topped with an oh-so-rakish black tassel holds an eighth-of-an-ounce of *Norell*'s solid **Perfume in a Pot;** $12.50. As table favors or a pocket-size surprise, this is the choice. And the heady Norell fragrance is timeless. □

DEAR H&G

continued from page 105

Q *We're thinking of putting French doors between our terrace and living room but wonder who, in America, makes the tall brass rods that let you bolt the doors, top and bottom, at the turn of a handle?*

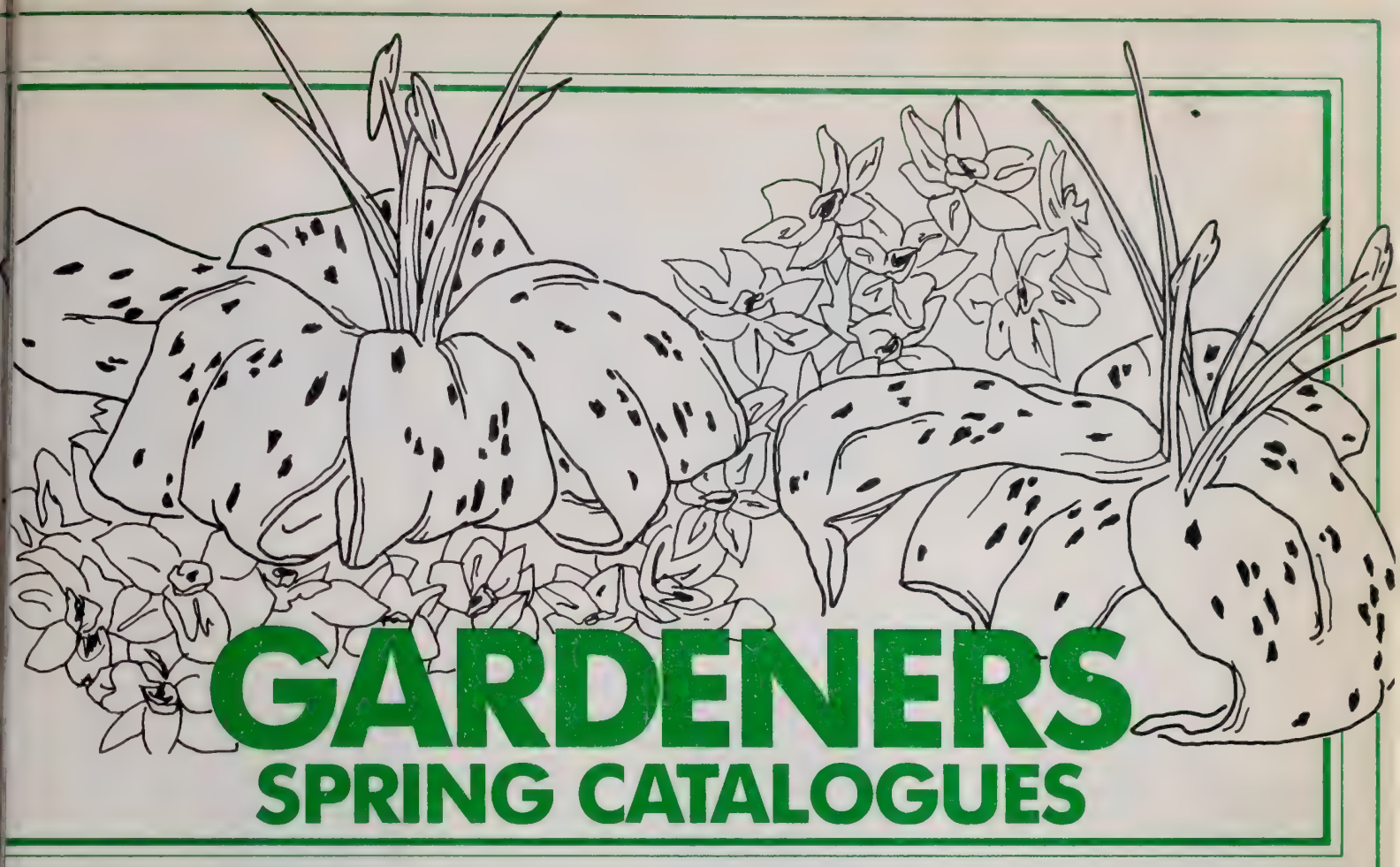
—G.B., Palm Springs, Calif.

A Three hardware manufacturers that make the cremone bolts you describe are *Baldwin*, P.O. Box 82, Reading, Pa. 19603 (query for address of nearest Baldwin Brass City store); *P.E. Guerin*, 23 Jane St., New York, N.Y. 10014 ($5 mail-order catalogue shows two of 75 available cremone bolts and related espagnolette bolts, with hooked ends); *H. Pfanstiel*, Jeffersonville, N.Y. 12748 (mail-order catalogue, $3.50).

Q *A recipe has me in a culinary quandary. What is quatre-epices powder? —C.M., Garden Grove, Calif.*

A French quatre-epices (four spices) powder is a mixture of cloves, nutmeg, cinnamon, and pepper and is used similarly to allspice. You may be able to find it already made up in a specialty food shop, or, if not, experiment yourself to find the proportion you like best. It's not to be confused with Chinese five-spices powder—a pungent licorice-like seasoning for pork, chicken, and duck. □

MARGARET MORSE



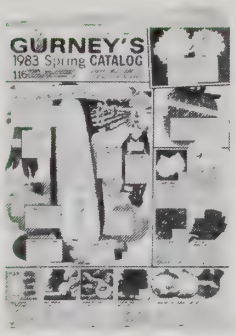
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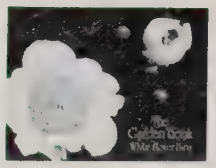
Annual seed catalogue popular with gardeners for more than ninety years. Colorful 1983 edition features many varieties of flower and vegetable seed as well as hard-to-find gardening items at popular prices. Contains bulbs, fruit, ornamental trees, shrubs. Over 80 pages. Olds Seeds. Free.

2



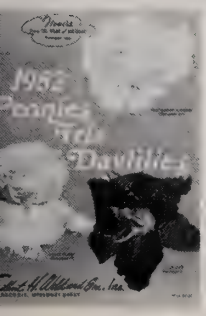
More than 4,000 gardening items including flower and vegetable seeds and plants, hardy nursery stock, fertilizers, planting aids, other products. Also gardening tips, cultural information, special 1¢ sales. Full-color catalogue. Gurney Seed and Nursery Co. Free.

3



The Spring and Fall editions of *The Garden Book* offer carefully selected color photographs and detailed cultural information on more than 12,000 varieties of perennials, ornamental and dwarf shrubs and top-grade bulbs. Plants shipped to U.S. (incl. Alaska) but not to Canada or Hawaii. White Flower Farm. $5. (refundable).

4



Grow lovely iris, peonies, daylilies from the famous Wild's gardens of Missouri. Superb collection of over 1300 varieties. The new 96-page color catalogue is packed with great values, plenty of planting tips. Gilbert H. Wild & Son, Inc., $2 (deductible on first order).

5



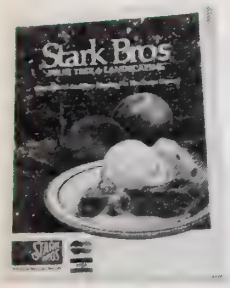
A new seed catalogue, a guide to planting and growing in 1983. Full-color with over 1800 flowers, shrubs, ground covers, house plants, vegetables; ornamental, fruit and nut trees. Also features garden aids with helpful hints from horticulture experts. W. Atlee Burpee Co. Free.

6



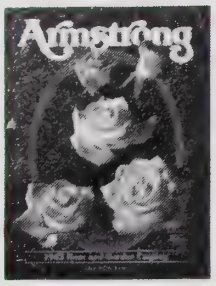
Solar greenhouse add-a-room gives gardening pleasure, free heat for house, enclosure for spa, hot tub. Color catalogue: free standing, lean-to models, do-it-yourself kits, heating, tax credit guide. Also customized designs. Four Seasons Solar Products Corp. $1.

7



Hundreds of varieties of fruit trees and landscaping ideas in a new catalogue for spring gardening. Features dwarf-size fruit trees producing abundant full-size crops in a relatively small space. Also nut and shade trees, shrubs, vines, and berries. Stark Bro's Nurseries. Free.

8



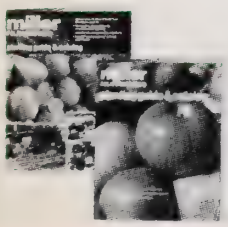
Gold Medal, rose for the 80's, a Grandiflora; Confetti, Living Fence, a Floribunda, both with nearly continuous blooms; Peacot fruit tree, looks like a peach, tastes like an apricot, and many other exciting rose and garden products in new 40-page, full-color catalogue. Armstrong Nurseries, Inc. Free.

9



Elegance for your gar den and lawn area Fine reproductions of classic designs in cast aluminum. Tables and chairs in a variety of patterns. Benches, chaise lounges and bamboo pieces. Interesting fountains, urns, sun dials in full-color catalogue. Moultrie Mfg. Co. $1.

10



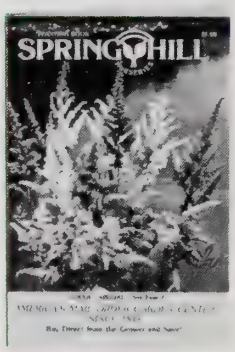
Do you want winter hardy apples, peaches, cherries, pears, nectarines, nuts, berries, grapes, and many other delectable fruits. Miller's Spring and Fall catalogues feature stock that will yield crops after 25° below zero. Miller Nurseries. Free.

11



Resource book for the making and care of garden pools. How to grow waterlilies and aquatic plants; also ornamental fish. PVC and fiberglass pools plus everything you need including pumps and filter. Fountains, statuary in 52 colorful pages. Lilypons Water Gardens. $2.50.

12



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13



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14



Includes practical charts to help home gardeners choose the varieties best for garden space. New vegetable seeds: Snow Queen corn, spinach Avon, Explorer potato seed, Peter Pan squash, more. Flower newcomers, herbs, wildflowers. Herbst Seedsmen. Free.

15



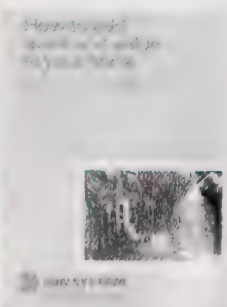
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16



Get beautiful, carefree blooms and better tasting high-yield vegetables with Park's 1983 Flower and Vegetable High Performers Catalogue. Over 3,000 to choose on 124 pages. Exciting new introductions and your proven all-time favorites. W. Park Seed Co. Inc. Free.

17



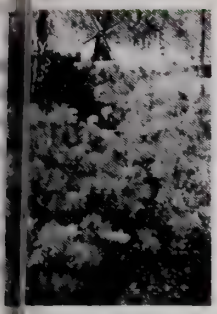
A full color brochure brings you into the exciting world of Solar Greenhouse living and energy-saving benefits. It shows you how to add elegant space and value to your home at low cost with easy-to-install prefab models. Sun System™ Prefabricated Solar Greenhouses. Free.

18



Luscious strawberries over 92 varieties ranging from early to mid-season, late and everbearing in a full color 1983 catalogue from this grower since 1837. Blueberries raspberries, grapes asparagus, more. Retail and wholesale Dean Foster Nurseries. Free.

19



Your single most reliable source for superior garden plants — over 1000 items. Full-color illustrations in big book-style 132-page 1983 catalogue. Many new exclusive plants, perennials, trees, shrubs and hybrids. Wayside Gardens $1. (Deductible from first order).

20



Colorful catalogue of fruit, shade and ornamental trees; shrubs, vines. Also everbearing berries, grapes, asparagus. Dahlias, gladiolus, lilies, clematis, house plants. Gardening tips and special offers. All are guaranteed to be #1 quality. Kelly Bros. Free.

21



New 1983 catalogue, 72 pages, offers All-America rose winners, blue-ribbon glads and numerous exceptional beauties and special offers. Shows many varieties of plants, trees, vegetables and fruits. Planting guides with every order. In 65th year. Inter-State Nurseries. Free.

22



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23



Over 60 pages featuring over 200 varieties of tulips, daffodils, crocus and other bulbs shipped directly from Holland to you at savings up to 50%. Full-color 1983 catalogue features all new varieties as well as time-honored favorites. Special bonus of 8 Dutch tulips free with first order from catalogue. Breck's. Free.

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By James Fanning

☐ Compact fruit trees

Espaliered fruit trees, like the pears shown on page 76, produce remarkable quantities of fruit for the amount of space they take up. Against the side of a house, where no full-sized tree could be expected to grow, espaliered trees will thrive, and not only bear a crop of superior fruit but be very decorative as well. The trees *do* need attention, particularly in regard to pruning, but, since they are kept within the reach of a person of normal height, the attention is easy to give. They may be grown not only against a wall, but on wire or wood fences, or, in the case of the single-stemmed type, freestanding. Since espaliers and dwarf fruit trees in general are grafted on special types of roots to keep them small, special attention must be given to planting them. That is, the graft—a swelling or slight bend in the lower stem—must be an inch or two above the ground level, so that the upper trunk cannot make roots of its own.

Henry Leuthardt Nurseries, Inc., one of the very few nurseries that specialize in dwarfs and espaliers, has a complete handbook on the care of trees of this type, "How to Select, Plant, Care for Dwarf Fruit Trees," which is available for $1 from Henry Leuthatdt Nurseries, Inc., East Moriches, Long Island, N.Y. 11940. A current price list is included. The nursery itself is open to visitors during the spring and fall planting seasons. It is located on Old Montauk Highway, between Center and East Moriches, Long Island, New York.

☐ Flowering plants book

One of the handsomest and most useful books to come along in many years, *Flowering Plants of the World* (Oxford University Press, $17.95), has been compiled by a panel of experts headed by Professor V. H. Heywood. It describes all of the families of flowering plants, with descriptions of their various uses and maps to show their native homes. All this information is useful to any gardener who realizes that family relationships are an important factor to consider when selecting plants for various locations and conditions. The illustrations—colored drawings of flowers and other plant details—are things of beauty in themselves. Any serious gardener should be delighted to have this book as a Christmas gift.

☐ Making cuttings of woody shrubs

Deciduous woody shrubs are easily increased by cuttings made in late autumn. After the leaves have fallen, pieces of stems of the current year's growth should be cut from the shrub that you want to propagate. These should be 4 or 5 joints long, with the cut made just below a joint. Bury them standing upright at a slight angle, with the tips barely above the surface of the ground, in a cold frame or an area that can be protected against deep freezing during the winter. Come spring, they may be planted out in the garden with the topmost joint above ground level and not allowed to dry out during the growing season. One or more buds on the upper joints should sprout within a few weeks, and continue to grow through the summer. Keep the plants where they are through a second year of growth, after which they should be ready to be set out in permanent locations.

☐ Spring catalogue time

Even before days begin to lengthen, the approach of spring is heralded by the appearance of seed catalogues. You can't have too many catalogues, of course, so send off for any that you're not receiving already, and get set for many a long winter evening of dreaming and note-taking. The old reliables are still with us: Burpee, Park, Wayside, and Thompson and Morgan, but there are a few newcomers with new and interesting things to offer. One such is The Urban Farmer, Inc., 22000 Halburton Road, Beachwood, Ohio 44122. To satisfy the ingrained botanists among us, The Urban Farmer catalogue gives the exact botanical names of all the seeds it has to offer, which include new, old, rare, and unusual vegetables. Another intriguing catalogue is that of Abracadabra, P. O. Box 1040, Guerneville, Calif. 95446 ($1). Abracadabra, too, lists its herbs, wildflowers, and vegetables with their botanical names. Among the unusual listings is Simmondsia, which has been much in the news of late under its common name, jojoba. This is the plant whose seeds produce an oil with a great many useful properties. It's not hardy in the North, but makes an attractive pot plant, even though few of us will be growing it for the oil. And home gardeners everywhere will be placing repeat orders for one of the new yellow-and-white varieties of sweet corn. They're all truly delicious, particularly the one named Honey and Cream.

☐ Herby Christmas

The garden beds of wormwood, lemon balm, and sage are covered with snow this time of year, but the Caprilands Herb Farm in Coventry, Connecticut, is still well worth visiting for lessons in the uses of herbs. Inside the 18th-century farmhouse at Caprilands, a lecture-luncheon program is offered year-round; starting mid-November, it focuses on ideas for Christmas decorations, foods, and gifts—all made with herbs. You learn to make a wreath of artemisia, rosebuds, lavender, and an aromatic herbal Christmas tree; Caprilands also celebrates three weeklong festivals of Christmas ideas, during which you learn to make herb-flavored jellies, basil vinegar, pomanders, sachets, potpourri, lavender baskets, and herb-filled pillows that help cure insomnia. You also learn about Christmas traditions and legends and taste treats such as chocolate bread, cardamom buns, Swedish glögg—whose recipes you take home to your own Christmas kitchen.

More information and reservations for the lecture luncheons: (203) 742-7244. D.W.☐

TRAVEL

continued from page 26

feeling. The ceiling was painted with scenes from *A Midsummer Night's Dream*. Elizabeth imagined herself as Titania, and in one fresco, Titania indeed resembles her. The room is connected by a passageway with a delicate wrought-iron balustrade to a skylighted riding school—Elizabeth had a passion for riding. She rarely used her sleeping quarters, preferring to sleep downstairs in a simple suite with easy access to the park, where she took long walks. In an exercise room at the Hermesvilla, done in Pompeian style, Elizabeth went to almost manic lengths to maintain her slim figure.

The decor of the villa is an odd mix—marble statues of Nubians, blue-and-white Oriental china, sculptured plaster angels and eagles by the artist Weyr, Chinese bronze sculptures, massive chandeliers, gilded stucco ceilings. A charming and romantic touch by the Emperor was the clock tower he had built. The clock itself had no hands,

symbolizing Franz Joseph's wish that at the Hermesvilla Elizabeth would find contentment, that time might stand still for her; the building represents the last attempts of the Emperor to communicate with his restless, pessimistic, and beautiful wife, and it remains as a monument to their frustrated love.

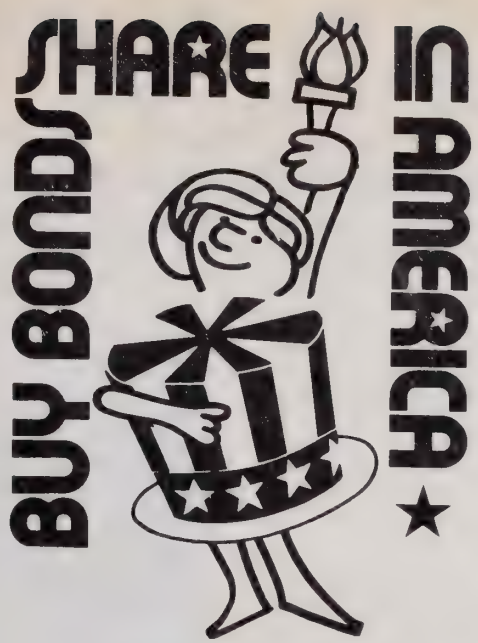
The Hermesvilla is maintained by the state. You can drive up to the house only with special permission; otherwise it is a 20-minute walk up the long driveway. The Lipizzaner Stallions of the Spanish Riding School are stabled here in summer, between performances in Vienna. AMBER WALKER

More information: The Austrian National Tourist Office, 545 Fifth Ave., New York, N.Y. 10017.

Island idea: St. Lucia

A 27-by-14-mile teardrop of verdant land between St. Vincent and Martinique, St. Lucia is an explorer's dream. The west coast of the island is the most luxuriant, with green, growing curtains that frame the views, unveiling surprises—from the scarlet-tongued flowers of a Poinciana tree to a stream where brightly garbed women sing and wash laundry. Driving is on the left, and the west road is a roller coaster that St. Lucian drivers have memorized by heart. Hire a taxi or book a "land and sea" tour—a round trip between the towns of Castries and Soufriere, half by land, half by a boat. The latter gives you a floating view of Tahitian-tropical Marigot Bay (where in 1778 a British admiral hid his slips from the French by lashing palm fronds to their mast) and of St. Lucia's "signature"—the twin sugar-loaf peaks of the Pitons—rising 2,500 feet from the sea. A drive along the southeast side of the island offers a different landscape—the windswept, cove-cut Atlantic coast.

At *Anse Chastanet Beach Hotel* outside Soufriere, white octagonal houses, veranda-rimmed, perch like treehouses on a steep hill with a splendid view of the Pitons. A gray-sand beach is a native fishing spot, and the chef buys straight from the seine. There's a tennis court, a boat, scuba and snorkeling gear to rent, and beach-side buffets where fish is broiled on clay braziers. Around the point is a banana plantation you can tour. But St. Lucia's main attraction is relaxation. *For more information,* write the St. Lucia Tourist Board, 41 East 42nd St., New York, N.Y. 10017.□ MARGARET MORSE



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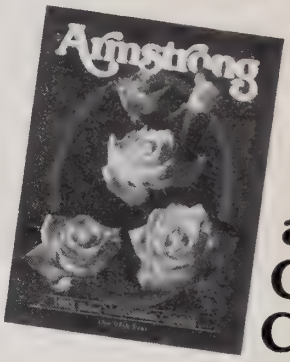
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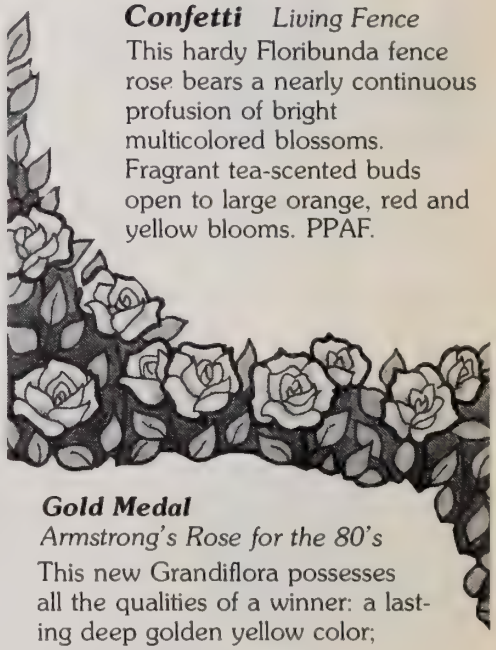
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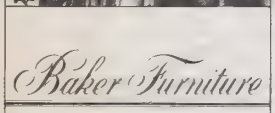
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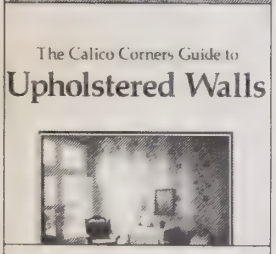
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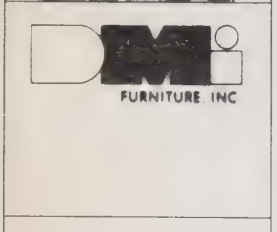
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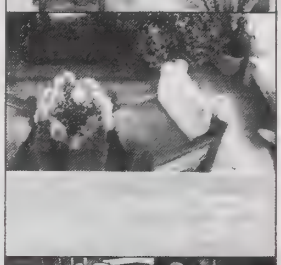
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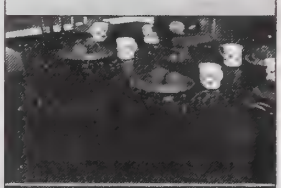
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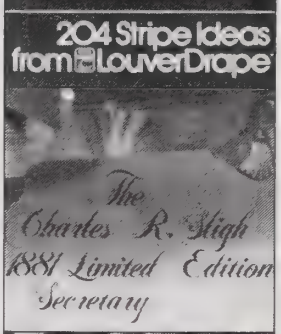
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